

*stedelijk museum*

gemeente musea, amsterdam  
paulus potterstraat 13  
telefoon 20204  
no.  
bijlage

October 1950.

Downtown Gallery  
32 East 51 Street  
New York, N.Y.

---

Now the exhibition of American painting has come to an end and the works, which you have so kindly put at our disposal, are due to return to you, we feel the need to thank you for your cooperation, and to tell you, how much we feel obliged to you for the chance to show a choice of American painting in the Netherlands.

The exhibition has been very successful; it attracted wide attention in the press and the public and brought a considerable number of interested visitors to the Museum. American painting was not only new for our Museum public - the exhibition has shown that it was quite a revolution for a number of them. Your kind collaboration has made it possible to make American painting - by no means sufficiently well seen in Europe - better known and more widely appreciated.

The exhibition was closed on September 10th and on September 19th the collection has been returned by m.s. "Nieuw Amsterdam" of the Holland-America Line to the States. We hope, that your loan will reach you within a few days - with the much appreciated help of the Metropolitan Museum - in perfect condition.

Thanking you once more for your kind cooperation and for the kind gesture towards our Museum and our country, we are

Sincerely yours,

*Sandberg*

Director of the  
Municipal Museums of Amsterdam.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# THE BUTLER ART INSTITUTE



Gallery • 524 Wick Avenue  
YOUNGSTOWN • OHIO

October 2, 1950

Mrs. Edith Halpert  
c/o The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

In answer to your letter of September 30 the dates for the New Year Show judging are Tuesday and Wednesday, December 12 and 13. The Friends of American Art Dinner for the Selection Committee is Tuesday night December 12. I am enclosing a circular which gives the entire information.

In this connection we will plan to start the judging about 9:30 on Tuesday morning December 12 and it should be finished up sometime Wednesday afternoon.

We shall be very glad to make transportation arrangements for you if you would like us to; just let us know if you prefer to fly or come by train and we will get the reservations and tickets.

Will you also please furnish a glossy print photograph of yourself for newspaper publicity purposes as soon as possible. We should also like to have some biographical material.

We will look forward to hearing more about Baker when you have the time to check into it.

Sincerely yours,

Jos. G. Butler,  
Director

JGB:ee  
Incl. 1



OLIVER B. JAMES  
ATTORNEY AND COUNSELLOR AT LAW  
SECURITY BUILDING  
PHOENIX, ARIZONA

2 Oct. 50.

TELEPHONE 4-7374

Dear Alan:-

It's hard to pick between the 2 larger O'Keeffe, but I'll take the Skull. I think it's better for purposes of such a collection, and perhaps better and more fully exemplifies certain special qualities of approach and imagination that we seek and expect in this unusually creative artist. I'd like to have the date painted (and also the date of the Brush).

I suppose I clean up this series of transactions financially, before Nov 1, 1950, because I may want some thing more.

I have promised State College a man, thinking of mine that you are building, now (over)



I'm getting reluctant to give away that picture and I incline to buying that another. Do you still have the white grayish, very abstract one that I considered in June? \$180- or something like it - what could we do on price. It is for the new State College collection. And should I give them also a Kuniyoshi? ~~the~~

Meanwhile, please take the Dore I bought, pack it with the O'Rourke and ship to me at Chambers Trans & Storage, 301 South Fourth Street, Phoenix, marking "Dore" and "O'Rourke" on outside of ~~the~~ box. Please ship Zorach to me same way. Do not ship any of these things to house or office.

Yours sincerely,

Oliver S. Jones

P.S. Also, how about a late Stuart Davis oil or the like. Not small, not big?



PALM BEACH ART LEAGUE  
NORTON GALLERY AND SCHOOL  
OF ART  
PIONEER PARK WEST PALM BEACH, FLORIDA

October 2, 1950

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Thank you for your letter of September  
the thirtieth. From the list which you sent me,  
I find that the work of Stuart Davis, Yasuo Kuniyoshi,  
Charles Sheeler, Georgia O'Keeffe, and William Harnett  
might be of interest to the group as it now stands.

Any leads you might give me in this direc-  
tion would be much appreciated.

Sincerely yours,

*Willis F. Woods*  
Willis F. Woods  
Director

WFW:nf

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*easy*

*all share*

*duck*

*flowers  
honey*



ROBERT DAVID STRAUS  
VICE PRESIDENT  
STRAUS-FRANK CO.  
HOUSTON, TEXAS

October 2, 1950

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Edith:

I am anxiously awaiting your list and photographs on the Dove-Sheeler Show. I am confident that your selections are good ones. I only hope that we can get the various loans.

The Association is quite eager for you to come down here for a talk. As much as I would like to see you come to Houston, I have two things against your trip at this time. One of the principal reasons is that Carol and I will be in Mexico when you are here and we would certainly like to be present in order to be with you. In the second place, I do not believe that the Association's activities are so arranged at this time that their extra-curricular functions will draw the attention they deserve.

I would rather you would come down here later on in the year when we are better organized because you could then be of greater value to the Association and its membership. Of course, contrary to all this, you should be here during the Dove-Sheeler Show because you know so very much about the two artists. Please give me your ideas on this matter.

I received the Kodachrome of the Shahn and it looks like it is a fine and very interesting picture. However, at this stage of the game, I cannot be interested in any picture that I do not personally see and, therefore, I guess I must pass. The picture seems to be a little cluttered in comparison with "The Red Staircase" and the Smith College picture. The latter two seem to hold together a little better. However, I notice that Shahn's recent pictures are that way.

Sincerely yours,

RDS

RDS/ps

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7 Argilla Road  
Andover, Mass.  
October 2, 1950

Mrs. E. G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

I just got an acknowledgement from the Netherlands Bank that they are willing to pay part of the still open bill due to you of \$550.00 and in order to settle this matter, I would suggest the following to which I do hope you agree.

As soon as the collection comes back from the Netherlands, which in fact may already be the case, I would appreciate if you would take back the Georgia O'Keeffe (which was charged to me at \$500) for \$375 leaving a balance of \$125 to be paid. I am sure that the then outstanding amount of \$125 will be transferred from the Netherlands to you. *immediately.*

Will you please let me know by return mail so I can make all the necessary arrangements to have this transfer as soon as possible. Will you then please send to me a new invoice to that amount and I will send you authorization to take over the Georgia O'Keeffe at its arrival in New York City.

Please understand that I have appreciated personally very, very much your participation and cooperation in the Netherlands show. It is beyond my intention and beyond my will that I have not been able to pay this amount at an earlier date and that I must ask your cooperation now along the lines of my above suggestion.

I hope you will find this a fair suggestion and in the meantime thanking you in advance, I remain

Sincerely yours,

J. Vandenberg

JV/vh

\$50  
375  
-----  
125

\$125.-

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4125 Linwood Rd.  
Columbia, S. C.  
Oct. 3, 1950

*Bin full*

Miss Edith Halpert  
DOWNTOWN GALLERIES  
32 E. 51st St.  
New York 22, N. Y.

Dear Miss Halpert:

This check for \$100.00 finishes paying for my Harnett, I believe. Please send me either a receipted invoice or a bill of sale for this. I am opening a shop and want to show the picture as an asset on my books, and to do this I need something to show I own it. Thank you.

Yours very truly,

*Flora Y. Mobley*  
Flora Y. Mobley



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OBERLIN COLLEGE  
OBERLIN, OHIO  
THE DUDLEY PETER ALLEN MEMORIAL ART MUSEUM

October 4, 1950

Dear Mr. Alan:

We have insurance which covers objects from your gallery to us and until return, and we will place your things under this insurance coverage immediately.

Concerning the painting which you are sending through Budworth to represent "Art for 13,000,000," we will have to leave the selection to you as it is too late for us to get photographs and advise you. However, we would like a photograph of the one you are sending at your earliest convenience. It might be a good idea to send photographs of several others so that museum visitors can get a general view of things available under this plan. *What is insurance value on this painting?*

Very sincerely yours,

*Hazel B. King*

Mrs. Hazel B. King, Curator

Mr. Charles Alan  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

HBK:lsr

Hirshland, N.Y.  
October 5, 1950

Dear Miss Tulpert,

Am writing you in  
regards to a letter written  
you April 19, 1950 by Mr.  
H. K. Prior of the Munson  
Williams Institute, Utica,  
New York. It stated about  
a painting by William  
Turnett painted in 1878. The  
picture is 10 x 12", and is composed  
of a stein, pipe, blue package  
of tobacco, and the Argus  
newspaper.

If you are not interested in  
purchasing it at this time,



would you kindly estimate  
about, how much it would  
be worth.

very sincerely yours  
Richard Schmidt

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# WESTERN UNION

W. P. MARSHALL, PRESIDENT

1201

#### SYMBOLS

DL = Day Letter

NL = Night Letter

LC = Deferred Cable

NLT = Cable Night Letter

Ship Radiogram

(33)

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time

STANDARD TIME at point of destination  
1950 OCT 6 AM 11 36

NA089 PD=PHOENIX ARIZ 6 850A=

DOWNTOWN GALLERY=

32 EAST 51 ST=

SUPPLEMENTING MY LETTER HOW ABOUT SHAHN YOUR CURRENT SHOW=

OLIVER B JAMES=

SHAHN=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



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6 October 1950

Dr. Robert Freund  
The Twin Editions  
366 Madison Avenue  
New York 17, N. Y.

Dear Dr. Freund:

Since speaking to Mr. Walter Freund the other day we have some additional orders for the Marin portfolio. This brings the total to date as follows:

Edition I - \$65.00	7 copies
" II - \$25.00	10 copies

Please reserve these copies for us.

I believe that if we had a sample copy at the gallery we could sell many more for you.

Enclosed is the bill for the mailing we did for you.

Mrs. Halpert joins me in sending our kindest regards.

Sincerely yours,

Charles Alan  
Associate Director



JAMES VIGEVENO GALLERIES

160 Bronwood Avenue  
Westwood Hills, Los Angeles 249

TELEPHONE:  
ARIZONA 34182

October 7th  
1950

Mrs. Edith Halpert  
c/o Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Dear Mrs. Halpert:

We hope that you are very well and that you have had a good summer.

Today I would like to put a very frank question to you which concerns the little Chagall painting you bought from us during your last visit to Los Angeles.

You will remember that we had two such pictures, of which you chose one. Now, a very good client of ours has acquired the second one, and she wants so badly to get a companion piece for it. So we were wondering whether there would be any chance that you would be willing to part with the picture. Please, do not misunderstand us: if you like your little painting, we shall be only too happy to hear this from you. But if by any chance you feel like letting it go again, we would buy it back from you to please our good client.

Kindly let us know your answer at your earliest convenience; and in case you should decide to let us have the picture, please be good enough to ship it to us immediately at our expense.

With very best regards from us both,

Most truly yours,

*James Vigevano*  
Mrs. James Vigevano

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## THE TWIN EDITIONS

366 Madison Avenue, New York 17, N. Y.

Phone: VAnderbilt 6-3417

October 9, 1950

Mr. Charles Alan  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mr. Alan:

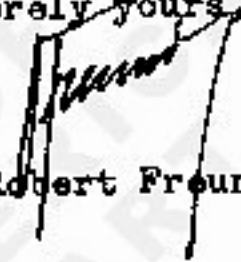
Best thanks for your letter of October 6th. We are reserving  
for you       7 copies of Edition I and  
              16 copies of Edition II

We note also that you want us to pay the bill for the mailing  
as you want to handle the sale on a commission basis. Your  
commission will be 20%. We are ordering the bindery to send  
you one copy of each edition in advance of your order so you  
can show them in the meantime as samples.

We have not yet received the bumpers and cartons. We shall  
deliver the cartons with the other copies you ordered so  
you can make them immediately without any difficulty.

With kindest regards to you and Mrs. Halpert.

Sincerely yours,

  
Dr. Robert Freund

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October 10, 1960

Mr. Richard Schmidt  
Kirkland  
New York

Dear Mr. Schmidt:

Mrs. Halpert has been away all of last week and during her one day in the gallery on Monday, did not have a chance to attend to her correspondence. She is off on another trip.

I believe Mr. Prior showed her a photograph of your painting. I can tell you however, that she never makes a practice of setting a price on paintings that are offered to her, preferring instead to have the figure stipulated before she considers a purchase. May I suggest that you do that and I shall be glad to refer the matter to her as she returns.

Sincerely yours

EGH:la

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October 10, 1960

Mr. J. Vandenberg  
7 Argilla Road  
Andover, Massachusetts

Dear Mr. Vandenberg:

It was very good to hear from you. I am still eager to know how the exhibition of American art was received in Amsterdam. Evidently no publicity was sent to this country as it was only through a personal conversation with the members of the Art Digest that a review appeared in that magazine. I also sent the only copy of the catalogue to Mrs. Louchheim of the New York Times. If by any chance you have an extra copy of the catalogue I should very much appreciate having it. The artists are also eager to have one for their respective files.

I am somewhat puzzled by your letter and more so by your arithmetic. If you will refer to your copy you will find that \$375 from \$850 leaves a balance of \$475 instead of \$425 which you quoted.

Frankly your request places me in a very embarrassing position. We have already paid O'Keeffe for the painting and we have always made a practice of not buying pictures by living artists, which, in effect, this transaction would represent. Why don't you let the Netherlands transfer be credited to your account and perhaps make installment payments, keeping both paintings in your collection. On the other hand, if this will make things difficult for you, we shall give you the \$375 credit for the O'Keeffe. Please think about it. You could arrange to pay \$50 a month or something to that effect.

Sincerely yours

EGHla



October 10, 1950

Mrs. James Vigevano  
James Vigevano Galleries  
160 Bronwood Avenue  
West Los Angeles 49, California

Dear Mrs. Vigevano:

In Mrs. Halpert's absence -- I am answering your letter. However, I find no price offer in the contents and wonder whether you would write me immediately telling me what figure I can quote her when I communicate with her -- in the event that she calls the gallery within the next few days. Subsequently I can report her decision to you, unless she gets back in time to answer your letter herself.

Sincerely yours

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THE NORTHERN TRUST COMPANY  
CHICAGO 90

SOLOMON BYRON SMITH  
EXECUTIVE VICE PRESIDENT

October 11, 1950

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

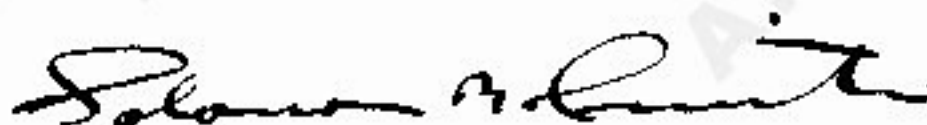
Dear Mrs. Halpert:

When I got back to Chicago I found that the green in Sheeler's "Barns at Lebanon" just does not fit in with the colors in my office. I have tried it in several other places, too, but have not been able to find a spot for it. I am sorry because I really like it very much. Mrs. Smith did not like the O'Keeffe well enough to keep it.

I was just about to send both of the pictures back to you in New York when I received Mr. Alan's letter. In accordance with his instructions I have had Newcomb-Macklin call for the Sheeler to pack and ship it to the California Palace of the Legion of Honor in San Francisco. I will keep the O'Keeffe here until you notify me what to do with it.

Thank you very much for your interest, and I am sorry not to be able to keep the pictures.

Cordially,



We read about your exhibit in the New Yorker.

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10/12/50

LIST OF PRINTS SELECTED BY HENRY DREYFUSS & COMPANY FOR  
S. S. INDEPENDENCE AND S. S. CONSTITUTION

DOWNTOWN GALLERY  
32 EAST 51st STREET  
NEW YORK, N. Y.

<u>NAME OF PRINT</u>	<u>ARTIST</u>	<u>COST Ea. PRINT</u>	<u>QUANTITY</u>	<u>TOTAL</u>
✓ Dripping City	Lea	75.00	1	75.00
✓ Winter Farms	Bennett	100.00	1	100.00
✓ Edge of Town	Bennett	100.00	1	100.00
✓ Harbor in the Morning	Bennett	100.00	1	100.00
✓ Distant Bridge	Breinin	100.00	1	100.00
✓ Classic Mood	Bennett	100.00	1	100.00
✓ Sunset Bayou, La.	Bennett	125.00	1	125.00
✓ Valley from Above	Bennett	100.00	1	100.00
✓ Coast Mountains	Bennett	125.00	1	125.00
✓ Mountain Quiet	Bennett	100.00	1	100.00
✓ University Chapel	Bennett	100.00	1	100.00
✓ Railroad	Kuniyoushi	50.00	1	50.00
✓ Detail of Roses	Brice	75.00	1	75.00
✓ Early Morning	Bennett	100.00	1	100.00
			Total	\$1350.00

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The New York Times  
Times Square

October 12, 1950


Dear Mrs. Halpert:

Mrs. Louchheim has asked me to send to you a printed copy of the piece on Jacob Lawrence as soon as it becomes available. Here it is.

Mrs. Louchheim thinks that the "bank" on the head is inaccurate. If you feel it is, I hope you will blame me and not her.

Many thanks for the help you gave us on the article.

Yours, sincerely,

  
Daniel Schwarz  
Assistant Sunday Editor

DS:rb

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51 St.  
New York City, N.Y.





**TEXAS CHRISTIAN UNIVERSITY**  
**FORT WORTH, TEXAS**

October 10, 1960

Edith Greger Walpert  
Director of The Downtown Gallery  
21 East 61st Street  
New York 22, N.Y.

Dear Edith Walpert:

I have your good letter of September 20th and appreciate your suggestions very much. A letter has gone forward to Mrs. Joan A. Cope of the American Federation of Arts, and I shall inform you of the results later. These paintings need not all be Old Masters, but of a formal or established type.

Our gallery is 20 x 30 feet, fireproof, and air conditioned. The walls are covered with modern museum cloth, and the lighting system is of the best. We also have eight large screens 7 x 7 feet, which enables us to increase the wall space almost one hundred per cent, when necessary. The exhibition from The Downtown Gallery last December filled the gallery comfortably.

We purchased one work from that exhibition, although I had no budget allowance for that purpose at the time. In the future purchases will be made of gradually increasing quality.

The selection of our examples for the Downtown Gallery exhibition will be left to you entirely. Your contacts with this part of the country in the past, together with your aspirations for the future, might guide you somewhat.

Mr. Alan asked me to write a short review of

how the last show was received, but I never completed that task. You may expect that of me yet, and you will not be disappointed.

Will you put us on your mailing list, please? I would like to have a catalogue of the Demuth show. I knew Demuth and am interested in the attention he is receiving today.

You will hear from me again.

Most sincerely yours,

*Samuel P. Giegler*  
Head of Art Department

SPG/art



how the last show was received, but I never completed that task. You may expect that of me yet, and you will not be disappointed.

Will you put us on your mailing list, please? I would like to have a catalogue of the Demuth show. I know Demuth and am interested in the attention he is receiving today.

You will hear from me again.

Most sincerely yours,

*Samuel P. Giegler*  
Head of Art Department

SPZ/rt

# Virginia State College

Petersburg, Virginia

October 12, 1950

PRESIDENT'S OFFICE

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Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

We are indeed pleased that you could visit the institution on Tuesday. Our staff and students were very much impressed with you and we shall look forward to a return visit by you at any time that you may be coming this way. The pieces of art which you have made available to us should be the beginning of a very worthwhile collection in time at this College.

With every good wish, I am

Very truly yours,

  
Robert P. Daniel  
President

RPD:bvh

P.S. We are sending check for \$75 which we trust will cover your expenses. If not, kindly let us know because we want you to be reimbursed fully.



DALZELL HATFIELD  
FINE PAINTINGS  
AMBASSADOR HOTEL  
LOS ANGELES

October 13, 1950

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Congratulations! I see you now have the exclusive handling of Marin's work. I think this is a great achievement both for yourself and Marin.

The new book on Marin drawings and watercolors should go a long way toward building further interest in his work as well.

I don't know what your plans are concerning Marin's work in the West. At the present time we have two outlets here, in Los Angeles and San Francisco, as we have a gallery now which is more or less a branch gallery of ours there. I think you have sent a few things to Perls, but I don't know whether you have given him the exclusive handling or not because when he opened his gallery here, I know we had a group of Marins from you which we were not able to show at that time, possibly because of some arrangement you had with Marin.

If you finally decide to give the exclusive handling of Marins on the Pacific Coast, we would like to take on the job because we think we could do the best job out here for you through our various associations and connections. However, if you have committed yourself already to the Perls Gallery, we certainly don't want to interfere.

I will probably be coming to New York sometime in November and if the Marin handling is open out here, we could talk it over at that time.

Things seem to be picking up a bit, and I hear business is good in New York. Ruth joins me in all good wishes to you.

As ever,



DHH tf

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# PHILADELPHIA MUSEUM OF ART

The Parkway at 26th Street, Philadelphia 30, Pennsylvania

POPlar 0500

FROM THE OFFICE OF THE DIVISION OF EDUCATION

October 13, 1950

Mrs. Edith Halpert  
43 East 51st Street  
New York City

Dear Mrs. Halpert:

Mr. Benson is having a small dinner party for Yasuo Kuniyoshi before his talk at the Museum on Wednesday evening October 18th and he would be delighted to have you join them. The dinner is to be at six-thirty at 2601 Parkway. If you can arrange to meet them in the foyer of 2601 around six-fifteen he will be on the look-out for you.

At the instance of Mr. Kuniyoshi we are borrowing your sister's painting "Watermelon" for the talk instead of "The Circus Rider" as it was painted in a different period than the other painting he is to use. We are writing to Mr. Kuniyoshi asking him to arrange to have his painting "Two Babies" at your gallery on October 16th as our truck will pick it up on the 17th and return it on the 19th. We hope this arrangement is agreeable to you.

Sincerely yours,

*Mary H. Nalson*

Secretary to  
E.M. BENSON, Chief  
Division of Education

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A SERVICE OF RADIO CORPORATION OF AMERICA  
64 BROAD STREET, N. Y. TEL. HA 2-1829



**RCA COMMUNICATIONS, INC.**  
A SERVICE OF RADIO CORPORATION OF AMERICA  
64 BROAD STREET, N. Y.

*Rt*

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1385 AMSTERDAM 15/14 13/10 1035

HALPERT DOWNTOWN GALLERY EAST 51 STREET NEW YORK

ST WISHES 25 YEARS DOWNTOWN

SANDBERG MUNICIPAL MUSEUM

CPK KCL1385 51 STREET 25

*They asked to come!*

THE BRICK HOUSE  
SOUTHERN ACRES  
SHELBURNE, VERMONT

Dear Mrs. Halpert,

I thought you might like this article  
on the Museum.

\* The Lipmans and Mulldyck's ( can't spell  
their names but she is writing a book with  
Mrs Lipman) were here. I will call you up  
some morning this week and tell you about  
what they thought. I believe that they were  
surprised at what we had.

Also want to tell you what Mary Allis did  
(really to Hobe) in selling to Mr. Clark a  
hunter with dog which he wanted me to have  
and how it was done. Am not feeling well  
had another bad time at the hospital and do  
not want to write more now.

My best to you dear friend.

Oct. 15th.

Affectionately

*Beato Webb*



16 October 1930

Mr. Oliver B. James  
Security Building  
Phoenix  
Arizona

Dear Mr. James:

Thank you for the note about the Kuniyoshi, and for the enclosure. As with the O'Keeffe, if you have any regrets after seeing the painting, we will try to make an exchange.

We have already shipped, through Budworth, the Dove, Davis, O'Keeffe, and Zorach. Boxes were ordered to be marked. The Marin frame was not ready in time, so that is coming with the Kuniyoshi, and the crate so marked. As soon as I get prints from the photographer, I will forward Marin photographs. How about Demuth? Do you think he should be included? I am keeping Shahn in mind, and I will let you know as soon as he brings a suitable painting in.

Following is the information you requested:

Arthur G. Dove	"Across the Road"	1940	16 x 26"	Wax Emul.
Georgia O'Keeffe	"Horse's Skull on Blue"	1930	30 x 16"	Oil
Stuart Davis	"Radio Tube"	1940	25" x 18 1/2"	Acetate
William Zorach	"Nimbus"	1947	16" long	Marble
Yasuo Kuniyoshi	"Resting"	1925	28 x 35"	Oil
	(also called "Girl on Sofa")			
John Marin	"Franconia Notch, Echo Lake, White Mountain Country"	1927	20 x 27 1/2"	MO

Best regards.

Sincerely yours,

Charles Alan  
Associate Director

OBERLIN COLLEGE  
OBERLIN, OHIO

THE DUDLEY PETER ALLEN MEMORIAL ART MUSEUM

MRS. HAZEL B. KING, CURATOR

MRS. R. M. P. KELLER, LIBRARIAN

CHARLES D. PARKHURST, DIRECTOR

October 16, 1950

Mr. Charles Alan  
Associate Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mr. Alan:

The pictures which you sent arrived in good condition, except that the mounts were extremely soiled. There was a long waiting line outside the museum before the opening of the show and in the first four hours forty-five items were sold. This pleased me very much of course. However, only one from your group was sold at that time and only three altogether to date. We feel that the prices are somewhat high and in one case there was a considerable mistake, for the label under the cellophane of "Spiral Progression" by George L. K. Morris was marked \$60, and your list price was ninety dollars. Could there have been some such errors on others as well? For instance, I have one student who is very eager to buy the small Julian Levi drawing "Promised Land," but she doesn't feel that she can pay anywhere near as much as the one hundred dollars which you have on the list price. Also you have not indicated what the discount is to the museum on sales.

I wish you would consult with Mrs. Halpert about the prices and see whether it is possible to bring them more within the range of the students. I have never been more encouraged by the response to this show. In fact there is a general request going about for a second one in the spring.

Very sincerely yours,

Hazel B. King

Mrs. Hazel B. King, Curator

(Dictated by Mrs. King but signed in her absence.)

HBK:lsr

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



DAVID M. SOLINGER

THIRTY-NINE BROADWAY  
NEW YORK 6, N. Y.

DAVID M. SOLINGER  
EUGENE H. GORDON

October 16, 1950

Mrs. Edith Halpert,  
Downtown Gallery,  
32 East 51st Street,  
New York 22, New York.

Dear Edith:-

I went to the Parke-Bernet and what I saw was very disappointing. There are only a few pictures of real quality. I thought you might be interested to have the following information from the catalogue about the Marins:

5. HUDSON SHORE. A small harbor basin is enlivened with anchored boats; at the right on a hill top, sketchy buildings behind bare trees. Signed at lower right MARIN. (Warner) Watercolor:  $8\frac{1}{2}$  x 11 inches.

Painted in 1931

Collection of Alfred Stieglitz, New York  
Exhibited in Los Angeles County Museum, Los Angeles, Calif., 1945

6. STONINGTON. View of a narrow anchorage with a rose and tan building at the pier, and the tall masts of boats at anchor. Signed at lower right MARIN, and dated '31. (Warner) Watercolor and black chalk: 24 x 18 inches.

From An American Place, New York

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1945

8. SEA-GULLS. The birds are perched on stones at the shore with rocky peaks behind them; a hint of a sunset sky in the rear, and a blue shack with tile roof in the right foreground. Signed at lower right MARIN, and dated '36. (Warner) Watercolor: 15 x  $20\frac{1}{2}$  inches

From An American Place, New York

Twenty-Second International Exhibition, Chicago Art Institute, Chicago, Ill., 1943

Exhibited at the Los Angeles County Museum, Los Angeles, Calif., 1945

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Mrs. Edith Halpert

-2-

October 16, 1950

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They are not particularly good examples of Marin's work.

For your information Parke-Bernet estimates that No. 5 will go for somewhere between \$300 and \$400; and that Nos. 6 and 8 will each bring somewhere between \$500 and \$600. My own guess is that their estimates may be somewhat optimistic.

Your comment about John and Marjorie Schulte reminds me of the fact that the Arthur Schultes are collectors who should become acquainted with your artists. I suggest that you send an announcement of the Lawrence show to Mrs. Arthur D. Schulte, 3 East 71st Street; and if you want to use my name in any way on the invitation or otherwise do not hesitate to do so. She is a very old friend of mine and has a good eye for pictures. I suggest you also do the same re my friend, Victor S. Riesenfeld, 888 Park Avenue.

As is always the case, I enjoyed chatting with you Saturday. Later this week I shall write Harry Baum and will send you a copy of my letter.

Sincerely,

David H. Ingber  
H

Dictated but not read



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*Recd 475<sup>00</sup>*

7 Argilla Road  
Andover, Mass.  
October 18, 1950

*due 375.-*

Mrs. E. G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Your letter of October 10 was deeply appreciated. I have asked the packers, Hahn Brothers, to turn over the Georgia O'Keeffe to you at its arrival.

At the same time, I have asked the Netherlands Bank to transfer to you \$475.00 at their earliest convenience which I hope you will receive during November. If you don't receive it during November, please notify me at once.

I appreciate your help very much and certainly will not forget. I hope to pay you a visit as soon as I am in New York which will be during the next few weeks.

At the same time, Mrs. Vandenberg's and my invitation still stands to have you as our guest in Andover.

We have the pleasure of sending you one of the catalogs of the exposition. I also have the critics on the exhibition from the other side which however have been written in Dutch. As soon as I find any time outside my business (which was the only reason why you have not seen me for such a long time) I will try to make a condensation in English and send it to you. I think the exhibition was a great success but I cannot suppress the feeling that the American critics who have seen the exposition liked it better than the Europeans. In the meantime, with kindest personal regards

Sincerely yours,

*[Signature]*  
J. Vandenberg

JH/vh

October 18, 1950

Mrs. D. W. Postwick  
c/o Mrs. J. Watson Webb  
Shelburne, Vermont

Dear Mrs. Postwick:

I was greatly shocked and distressed to learn of the terrible experience you had, and the loss of your valuable objects.

In accordance with your request I am listing below the original purchase prices and the current valuations of the paintings which were among the objects destroyed:

		Current Valuation
Girl in Organdie Dress	\$812.50	\$1200.
For-get-me-not	125.00	350.
Bird, Fruit and Butterfly	Gift	375.

If there is any other information you require please let me know. Incidentally, we have photographs of all three pictures in the event you would like to have this additional data.

Sincerely yours

EGM:la



ROBERT DAVID STRAUS  
VICE PRESIDENT  
STRAUS-FRANK CO.  
HOUSTON, TEXAS

October 18, 1950

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Edith:

We want to arrange for the Charles Sheeler show to be exhibited from January 7 through January 28. If it is possible for you to be here, we would like for you to be around for the opening as well as for a talk which we could arrange for Tuesday, January 9.

There is a conflict in my mind relative to the showing of Dove. For the 1950-1951 season of the Contemporary Arts Association, we have scheduled three painting shows - Christian Berard, Van Gogh, and Dove-Sheeler. Of the four men to be exhibited, three of them are not living.

I want to say right here that I had nothing to do with the scheduling of the Berard or Van Gogh show, although, if we did not bring a man like Van Gogh to Houston, nobody else would.

Because we are limited to only about three or four painting shows a year, I think we should schedule more group shows for the education and exposure of both adults and children in this city. In this way only can we show them what is occurring in contemporary art.

What do you think of the idea of substituting for Dove a couple of outstanding examples of some of the romantic artists in your stable? I say romantic because I would like to show some contrast to Sheeler. Please give me your immediate thoughts on this matter as it is necessary that we get this show together as soon as possible.

90 *Schulman*  
*Will Sweeney*  
*Eastman*

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Mrs. Edith Halpert

-2-

October 18, 1950

In your letter of October 10, you said you would get me the correct addresses of the people whom we are going to ask to loan the Sheeler pictures and also you were to advise me which can be assembled and where for centralized packing.

I hate to have to needle you but please remember I am leaving for Mexico at the end of this month and I would like to get these letters out so that we will know what kind of a show we are going to have.

With best regards,

Yours sincerely,

Bm

RDS/ps



THE BRICK HOUSE  
SOUTHERN ACRES  
SHELBUANE, VERMONT

Dear Mrs. Halpert,

Will you read this letter and give me  
your advice and I know you wont say if you  
meet George Frelinghuysen that I asked you but  
he does get offended so easily and as it is  
in the family I would not want to offend him.

Then when I hear from you I will answer  
him.

I loved our chat the other day and I do so  
appreciate your friendship and your interest.

You are a rare person.

In haste,

Oct. 19th.

*Elizabeth Webb.*

---

Not to publishing information regarding sales transactions.  
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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
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may be published 60 years after the date of sale.

*John F. Kennedy*  
October 21, 1960

Mr. George D. Culler, Director  
Akron Art Institute  
69 East Market Street  
Akron 8, Ohio

Dear Mr. Culler:

Enclosed you will find a check list of the folk art you selected, together with selling prices and/or insurance valuations. A number of the objects, as I advised you previously, are not for sale, but I am giving you the insurance figures. The previous list gave the measurements which you had requested originally.

I shall write in due time to the Corcoran Gallery suggesting that they ship the sculpture directly from Washington to Akron to avoid double packing of this very fragile material, as I am sure you will have the attendants handle the objects with great care.

If you wish to have a photograph of some of the objects for publicity, I shall order prints in the very near future, and I would also suggest that you obtain from Colonial Williamsburg, Virginia, an original copy of the catalogue I made of the Rockefeller collection at Paradise House. I believe that some of the data can be used for labels, particularly in relation to the method pursued in relation to the various media employed.

I shall probably see you early December when I visit Youngstown Ohio. Until then, my very best regards.

Sincerely yours

EGHla

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October 21, 1950

Mr. Jack Lawrence  
6 St. Louis Place  
New York 14, N. Y.

Dear Jack:

I am so sorry to be so slow in replying to your letter. During the past month I have been away on several trips and have had practically no time in between for a breather.

The information you requested is listed below. The current valuations are as follows:

Harnett	"Flute and Times"	\$1800.
Gorky	"Still Life"	250.
Zorach	Bronze	750.
Kuniyoshi	"Ruin"	300.
"	"Man with Cow" Drawing	200.
Pascin	Drawing	150.
"	Painting	450.

I would suggest that you get in touch with Knoedler for the current valuations of the Lautree posters, as the prices keep changing from month to month.

Why dont you come in to see what the artists are doing.

Sincerely yours

EGHla

October 21, 1950

Mr. Sanford Low, Director  
New Britain Art Museum  
56 Lexington Street  
New Britain, Connecticut

Dear Mr. Low:

I have been catching up with my art reading and just happened across the September 15th issue of The Art Digest in which a feature was devoted to the New Britain Art Institute. It is an excellent story and I congratulate you on the work you have been doing.

Although I have thought of this on a number of occasions, I have waited until our twenty-fifth anniversary exhibition to write to you regarding a matter that has long long puzzled me. I am referring to the fact that the Downtown Gallery is completely ignored in all your purchase plans with the exception of the one special exhibition organized some years ago, during which a number of the artists and dealers were invited to New Britain. Please understand that this is not in the form of a complaint. Obviously we are doing very well, and so are our artists. It is merely a matter of personal curiosity involving personal vanity and vanity for the twenty-five artists whom we represent.

When you have a chance, wont you drop me a note so that I can go on peacefully the rest of my career. In any event, even if you continue your policy of not buying from us directly, I do hope that you will plan to pay us a visit. I still remember, with great pleasure, the time I spent with you and Mrs. Low.

Sincerely yours



October 21, 1960

Mr. Robert Straus  
1814 Larchmont Road  
Houston, Texas

Dear Bob:

The list separated into localities giving individual addresses is now enclosed, so that the correspondence can be started immediately. I shall try to get the Newark Museum and the Brooklyn Museum to deliver the pictures to New York to save additional packing.

I can well understand your hesitance in the current one-man season. However, I must agree that the Van Gogh is an excellent puller-inner for Houston and I recall the arrangements in regard to Berard. I still feel however, that it would be much more advisable to have the two-man group of Sheeler and Dove representing the two extremes in American innovations, rather than have Sheeler and a group. It would be much wiser to postpone the group exhibition until the following season, if there is no time left for it this year, and really assemble a complete cross section of the various sections in American art selecting top pictures by each of the artists. It might even be a show similar to the one we organized about a year ago called "The Artist Speaks", so that each picture could be accompanied by a statement and thus furnish through this compliment and excellent thesis on contemporary American art.

I am enclosing a catalogue and a publicity release of the show I mentioned. Of course you do not have to concentrate entirely on The Downtown Gallery with such a show. There are other artists that should be included. I should be very glad to help you and would suggest a speaker. You would have to allow some time for such an exhibition



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0001, 15 months

starting considerably in advance so that you may be sure of obtaining the key pictures in each instance before they have been promised to any of the large annual exhibition like Carnegie, Pennsylvania Academy etc. When I am in Houston perhaps we can discuss this a little further.

However, I still feel that you should continue your original Sheeler-Dove plans. From an educational as well as from an exhibition standpoint, the combination is superb and will serve as a key for future group exhibitions. I shall plan to be in Houston from January 7 through the 9th or 10th and am really looking forward to the jaunt.

Have fun in Mexico. Do I continue correspondence with Mr. Gonzalez? I want to send material for the publicity release, together with photographs etc., considerably in advance so that you have the necessary data for the art magazines as well as for your local press.

My best regards to you and the family. Have fun on your trip.

Sincerely yours

EGHla

I am enclosing a catalogue and a publicity release of the show I mentioned. Of course you do not have to contribute anything on the downtown gallery with such a show. There are other artists that should be included. I should be very glad to help you and would suggest a speaker. You would have to allow some time for such an exhibition



ART MUSEUM OF THE NEW BRITAIN INSTITUTE  
56 LEXINGTON STREET  
NEW BRITAIN, CONNECTICUT

SANFORD LOW  
DIRECTOR

MRS. WILLIAM E. BENTLEY  
CUSTODIAN

W. F. BROOKS  
Chairman of the Committee  
48 HIGH STREET

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October 23, 1950

Edith Halpert  
The Downtown Gallery  
New York, N.Y.

Dear Edith Halpert:

In reply to your letter of the 21st and with a sincere desire to have you peacefully continue the rest of your career.

In running a small museum such as this one, there has been little chance of setting an established policy as regards picture purchases except for one thing, our bequests say buy American only, which can be widely interpreted. Our real trouble is a conservative board of directors with 19th century landscape tendencies and an intolerant attitude towards anything progressive. This is a condition common in many small museums.

Then we have Mr. A.A. Stanley, a free lance who loves to buy good, cheap paintings for the museum, as gifts, and has been instrumental in building up the collection tremendously. In using the phrase "cheap paintings" I mean it only in the sense that he has a tendency to buy small pictures, thereby getting in his estimation more for his money altho on occasion he has come through on some large major purchases. The most wonderful thing about him is that he does buy progressives. However, he is a most unusual man. He has made millions by being a shrewd trader, and altho his interest in art is very recent, he knows considerable and he handles his art interests very much as he did his business. For some reason he has a distrust for most dealers except two or three in New York, whom he relies upon completely. I have tried for years to get him interested in your stable and only partially succeeded when he bought a few watercolors from you, but he insisted that we do it through Bob McIntyre, whom he likes very much. That was this spring.

I plan to be in N.Y. with him again this winter in my usual advisory capacity and will certainly do all I can to bring him in to see you, as we do need more examples of your men, also Frank Rehn's and Gruskin's. His distrust is unfounded and it will take time to convince him, and I think for the sake of the museum, it can be done.

Please treat this letter with the utmost confidence as I am forced to say these things to you in answer to your searching questions. I personally have the highest respect for you, your gallery and your men, and only hope that we can mutually help each other in the near future.

Sincerely,

Sanford Low



# THE BUTLER ART INSTITUTE



Gallery . . . 524 Wick Avenue  
YOUNGSTOWN - OHIO

October 23, 1950

Mrs. Edith Halpert  
c/o Downtown Gallery  
32 East 51st Street  
New York City, New York

Dear Mrs. Halpert:

This will confirm the purchase of the Harnett, the exact <sup>title</sup> of which I do not know, in the amount of \$3,000 and the Niles Spencer for which we are trading the Spencer we own in the amount of \$600.00. It is my understanding that payment can be made on the Harnett more or less at our convenience. We will however, have funds towards the end of the year and possibly we can suit your convenience as to the tax situation; in other words, possibly you would like some of it in 1950 and the balance in 51. The picture should certainly be relined.

As to the Spencer I understand it is going to the Whitney show and it will be some time before we receive it. We are currently exhibiting our Spencer but will arrange to ship it to you sometime in December.


I hope that you will have that photograph made as we are very anxious to have one ~~of it~~!

We had a very delightful visit with Mr. and Mrs. Lowenthal and came away with four pictures. We have you to thank for this and for various other kindnesses.

At a later date if you will let us know what means of transportation <sup>to Townsend</sup> you would like to use we shall be glad to arrange it for you. I am advising the F.A.A. today that you will make the principal talk at the dinner.

With my thanks to you again and with my best to Charles Allen, I am

Sincerely yours,

  
Jos. G. Butler,  
Director

JGB:ee

Trustees: Mrs. Henry A. Butler, Dr. Armin Elmendorf, Judge John W. Ford, Mr. Wm. J. Hitchcock, Jr.,  
Dr. Arthur B. McGraw, Mr. Wm. F. Maag, Jr., Mr. Jacob S. Meyer, Mr. W. W. Thomson,  
Mrs. Fred Tod, Mr. A. M. Weinstler, Mr. Jas. L. Wick, Jr.  
Directors: Mr. Jos. G. Butler

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THE BRICK HOUSE  
SOUTHERN ACRES  
SHELBOURNE, VERMONT

Dear Mrs. Halpert,

The Bennington Tavern sign came today and it is safe and sound with the other things in the Stage Coach Inn.

I think it is a most interesting addition to the collection. Anything to do with Vermont adds so much to it.

Won't be long now before I will drop in to see you,

Every good wish and so many thanks

Affectionately yours,

Oct. 23rd.

*Electa Trebb.*

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YALE UNIVERSITY  
DEPARTMENT OF HEALTH  
NEW HAVEN, CONNECTICUT

DIVISION OF PSYCHIATRY AND MENTAL HYGIENE  
109 COLLEGE STREET

October 23rd, 1950

The Downtown Gallery  
32 East 51st Street  
New York, N.Y.

Dear Sirs:

I am very sorry that I will be unable to view the new paintings of Jacob Lawrence which are to be on exhibition October 24 through November 11th. However, I wonder if you could tell me something about the price of the following:

- 1 Psychiatric Therapy
- 9 Sedation
- 10 Depression

Yours very truly,

*Clements C. Fry*

Clements C. Fry, M.D.

13a



PAUL RUTHERFORD, PRESIDENT



# *Hartford Accident and Indemnity Company*

HOME OFFICE—HARTFORD 15, CONNECTICUT

NEW YORK DEPARTMENT, GEORGE T. MERRICK, VICE-PRESIDENT

70 PINE STREET, NEW YORK 5, NEW YORK

TELEPHONE:  
BOWLING GREEN 2-8100

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

October 23rd, 1950.

Art Gallery,  
36-E, 51st Street,  
New York, N.Y.

Gentlemen:

Re: 354 C 12720 Henry Klee vs.  
Trustees of the Sailors Snug Harbor

We recently wrote you explaining that Mr. Henry Klee has a compensation case pending with us and that his earnings while in your employ may have a bearing on his case, and that we had been instructed by the Workmen's Compensation Board to produce a payroll showing his earnings while in your employ.

As to date we have not received this payroll. We are again enclosing forms for your convenience and would greatly appreciate your completing them and returning them to us in order that we may file them with the Workmen's Compensation Board.

Thank you very much.

Very truly yours,

M. Benson,  
COMPENSATION CLAIM DEPARTMENT

MB:MS  
encs.



RAYMOND E. LLOYD  
PRESIDENT

THEODORE D. TAUBSIG  
VICE-PRESIDENT

WILLIAM V. MCCARTHY  
SECY & TREAS.

**LLOYD & MCCARTHY, INC.**  
**GENERAL INSURANCE BROKERS**  
**80 JOHN STREET**  
**NEW YORK 7, N. Y.**

WHITEHALL 4 { 4255  
                  4256

October 23, 1950.

Mrs. Edith G. Halpert,  
32 East 51st Street,  
New York City.

Dear Mrs. Halpert:

We are to-day in receipt of a physician's report giving details of an accident which is claimed to have occurred to one of your employees, one Jabus Hogan, on October 18th, 1950.

Accidents occurring to employees must be reported by the employer on forms prescribed by the Workmen's Compensation Board of the State of New York and we enclose a set of these forms which we ask that you complete, in triplicate, answering all questions as far as possible. We have completed some of the answers on this form from information we have on hand. When completed, all three copies should be signed by an authorized officer of the employing corporation or by yourself, if you personally are the employer, and the three copies should be returned to this office for transmission to the proper authorities.

May we at this time advise you that the insurance company carrying the Fine Arts Floater Policies has requested us to obtain from you statements of value of merchandise under their policies Nos. IMP79201 (Downtown Gallery) and IMP 79202 (American Folk Art), for the months of March, April, May, June, July, August, September 1950.

Kindly send us these statements of values and oblige

Yours very truly,

LLOYD & MCCARTHY INC.

BY: 

AA  
Encl.

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**JOHN LOCKE**

111 EAST 60TH STREET, NEW YORK 22, N. Y. — TELEPHONE 8-6953-4

October 22, 1950

Mr. Charles Allen  
Downtown Gallery  
35 East 51st Street  
New York, New York

Dear Mr. Allen:

Enclosed please find a check in payment of Raymond Breinin's job for Redbook. The following items, expenses incurred, plus my commission on the job have been deducted.

Taxis to and from LaGuardia Airport to pick up Air Express package collect.	\$ 6.50
Breinin Painting sent collect from Chicago.	5.16
Frame for painting.	9.69
Round Trip American Airlines to Chicago.	98.00
Hotel Accommodations.	17.50
Long Distance call to Redbook.	<u>5.19</u>
	\$135.04

Sincerely yours,

*John Locke* \$ 2000  
John Locke less 20% 400  
\$ 1600.00

JL:mb  
Enclosure--check

less expenses 135.04  
\$ 1464.96

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# FRANK PERLS GALLERY

23 October 1950

Mr. Charles Alan  
Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Charles :

Herewith my check for \$ 630.00 for the sale of the following four watercolors by WILLIAM BRICE :

DRAWING of Roses	\$ 75.00
Gardenpage # 1	250.00
Gardenpage # 2	250.00
Gardenpage # 4	125.00
Gardenpage # 5	150.00
	<u>\$ 850.00</u>

There is a discrepancy of \$ 50.00 which I once paid to Bill in cash. You will find that you owe him the amount of \$ 460.- if you subtract \$ 50.00 from the amount of \$ 510.00 which you would owe him for the above sales had I not paid him those \$ 50.00. If all this is too confusing to you please let me know and I might throw some more light on it.

The Ben Shahn drawings will leave today by Railway Express for Washington and should reach there in time.

The HARNETT is out at a client's house but I called him and asked for a decision.

The interview with A.L. has not appeared yet. Will she use it ? I wonder and am dying to know.

Hope you sent the Willkie Shahn off.

My best to you ,

*Frank*  
Frank Perls

FRP: gn



SEATTLE ART MUSEUM  
VOLUNTEER PARK  
SEATTLE 2, WASHINGTON

24 October 1950

*Al Whitely*  
*of titles & prices*  
*in duplicate*

Mrs. Edith G. Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Air Mail  
Special Delivery

Dear Mrs. Halpert:

I hope that you will give the substance of this note your careful consideration and view it in the light of our needs here. All of the pictures except the Davis have arrived and we are very pleased with them, except for the Marin. When I first saw it, I was somewhat let down, but knowing how personal judgment can be, I took the precaution of asking John Hauberg up to see it and he too was terribly disappointed with the picture. Both John and I would like to see Marin represented by a picture which we would consider a top example and one which would go over with our members and public here.

This is of course a matter of taste and your long experience in handling your fine group of artists gives you a strong right to assess the Marin at a higher rank than we do. But since this is our first exhibition of this type, prepared solely by us, we would be most grateful if you could arrange to send the "Speed" by Railway Express Rush at our expense. We can then, upon receipt of the picture, send the "Seascape" back immediately. I think this would also be much better from a purely pragmatic point of view since John has often said to me that he does someday wish to get a Marin for himself and I think it would be better to have one that would strike a responsive chord than otherwise.

I hope that you will handle this letter gently and accept the fact that there is no accounting for taste. Could you let me know at your earliest convenience as to your decision?

Kindest regards,

Yours,

*Sherman E. Lee*  
Sherman E. Lee

Associate Director

SEL:k

Note: If "Speed" is not available, I think that there would still be time to make a selection if you could send some photographs by air. We could then wire you in return.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



OBERLIN COLLEGE  
OBERLIN, OHIO

THE DUDLEY PETER ALLEN MEMORIAL ART MUSEUM

MRS. HAZEL B. KING, CURATOR

MRS. R. M. P. KELLER, LIBRARIAN

CHARLES P. PARKHURST, DIRECTOR

October 24, 1950

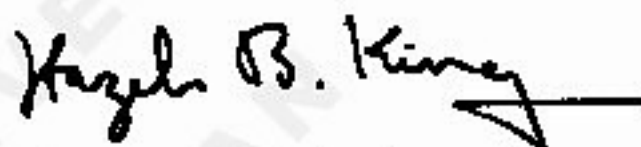
Dear Mr. Alan:

This is to notify you that we have received the Zerbe "Toys and Flowers" in excellent condition. However, as we do not feel that the painting would excite sufficient interest, and especially as our exhibition period is already more than half over we have decided not to include the painting in this show.

Unfortunately I had just written a note to you asking that you cancel the shipment of the painting, when the postcard came from Budworth saying that it was already on the way.

Very sincerely yours,

Mr. Charles Alan  
Associate Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.



Mrs. Hazel B. King, Curator

HBK:lsr



MRS. J. WATSON WEBB  
740 PARK AVENUE  
NEW YORK 21, NEW YORK

October 24, 1950.

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Enclosed please find check in payment  
of the following:

List of Mar. 31, 1950 "For Schoolroom"

<i>Volvet</i> 627 Still Life with Watermelon	\$160.
<i>WC</i> 76 Cutting Family Register	175.
<i>Volvet</i> 702 Governess with Children	120.
<i>WC</i> 692 The Good Samaritan	<u>110.</u>
	\$565.

At your convenience will you please send  
receipted bill.

Sincerely yours,

*Electra H. Webb*

Mrs. J. Watson Webb

Enclosure  
check

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from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

October 25, 1960

Mrs. Jessie W. Forsythe  
1101 Martin Place  
Ann Arbor, Michigan

Dear Mrs. Forsythe:

Thus far we have had no word about the Jacob Lawrence and assume that it passed the first jury. You may rest assured that the moment the picture reaches us it will be shipped to you as promised.

Meanwhile, I am enclosing the exhibition record and the list of reproductions. Unfortunately we have no duplicate copies here but I am sure you can find them at the Museum library.

I am sorry that you cannot see the current exhibition of the new series by Jacob Lawrence which is causing quite a sensation in New York. Perhaps you saw the feature article in the New York Times Magazine section a week ago Sunday.

The Marin room is all completed. Our building program is at an end and the gallery functions normally again. The next time you visit us you will find us in routine condition, and now that we have all the Marin stock here I am sure that we will be able to find something for you within your budget that will make you very happy.

Sincerely yours

EMLa

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October 25, 1950

Dr. Clements C. Fry  
Yale University  
Department of Health  
New Haven, Connecticut

Dear Dr. Fry:

Thank you for your letter.

I too am sorry that you cannot see the exhibition as a unit. Each of the pictures is extraordinary in quality, and as a group, that they are a remarkable record. Enclosed I am sending you a photograph of "Psychiatric Therapy", the only one of the three you mentioned still available. The Museum of Modern Art bought "Sedation" and "Depression" was acquired by a collector.

Each of the pictures in the exhibition is priced at \$400, as we consider them uniformly important.

There are only three pictures in all still for sale in the exhibition. May I suggest that you send me a wire collect, in the event that you wish to purchase "Psychiatric Therapy". The exhibition will be on for three weeks and I do hope that you will have an opportunity to see the entire group. I should very much like to get your professional reaction to the material.

Sincerely yours

EGHla

P.S. Another has just been sold but we are holding "Psychiatric Therapy" for you because we think that it is not only among the outstanding pictures in the group, but especially appropriate for you.

October 25, 1960

Mr. M. Benson  
Compensation Claim Department  
Hartford Accident and Indemnity Co.,  
70 Pine Street  
New York 5, N. Y.

Dear Mr. Benson:

The enclosed envelope is self explanatory. You will note that the address was incorrect, thus causing confusion between the two galleries. Evidently the first letter was also misdirected as we have had no previous communication from you.

I am now enclosing the data you request.

Sincerely yours

ESHla

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25 October 1930

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Mrs. Hazel B. King, Curator  
The Dudley Peter Allen Memorial Art Museum  
Oberlin College  
Oberlin, Ohio

Dear Mrs. King:

Forgive me that I did not answer your letter more promptly. Mrs. Halpert has been away, and then ill with a bad cold. I was left holding the fort, and we have been extremely busy.

Forgive us, too, that the watercolors, drawings, and prints we sent you were not in as good condition as they should have been. As you know, we rushed these to you after waiting, anticipating the end of the express strike.

I have in front of me a copy of the consignment list we sent you. The price of the Morris is an error. The painting is \$60.00. But I find no other errors. Studying this list once more, I do think you will agree with me that there is a great range of style, of subject-matter, of media, and especially of price. I find that there is a spread from \$10.00 to \$250.00. And there are no less than 20 items priced at \$50.00 or under. I really don't think \$50.00 is too expensive for a Shahn drawing, or \$25.00 too much for an outstanding Kuniyoshi lithograph.

For these small things, I don't think we can allow more than ten per cent discount.

Sincerely yours,

Charles Alan  
Associate Director



October 25, 1950

Mr. William N. Friedman  
Assistant Director  
The Walker Art Center  
1710 Lyndale Avenue South  
Minneapolis 6, Minnesota

Dear Mr. Friedman:

Thank you for sending us a catalogue of your current exhibition. May I express my great admiration for the format and the entire design of the catalogue. Whenever you have any spare time, we would be delighted to have you become our official designer. Congratulations.

The previous was not "soft soap" I really am terribly impressed with the catalogue. The favor I am asking is entirely independent, and I might say is somewhat in the unique category.

For the first time in six years Julian Levi is having a solo exhibition. During the six years he has produced so limited a number of pictures that it is imperative to include everything he has painted in that period, and particularly the outstanding examples. The Levi in your exhibition entitled "Acts" fits into the latter category, and I am wondering how it would be possible to include this painting in view of the fact that your exhibition extends way beyond, not only the opening, but also our closing date. Levi's exhibition opens on November 13th, but we expect the painting on about November 10th and certainly need the information immediately in order to include the title in our catalogue.

I know that I should not have broken down under Harvy Arnason's spell when he was selecting the pictures and I know that asking you to withdraw the painting is a terrible imposition. However, here I am in a spot and am obliged to throw myself entirely at your mercy. Do let me hear from you at the earliest opportunity.

Many thanks and my best regards.

Sincerely yours

EGHla

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October 25, 1950

Dear Mrs. Webb:

It was good to hear from you, and I did so enjoy our conversation the other day. Needless to say, I was very pleased that your visitors were properly impressed with excellent taste.

I have looked at the photographs over and over again and will give you my frank opinion. Since you have such outstanding examples in the Cigar Store Indian group, I do not think that these will enhance your collection in any way. They would be very good examples for some one who has no Indians and no superior figureheads. As a matter of fact, if it would help you to avoid any embarrassment, you might buy both figures and I would accept them as trade at some future time, since for lesser collectors these would be very appropriate. This would apply particularly to the full length Indian as there are a great many people looking for such material, and are not as keen about the aesthetic values and do not care whether the objects have a poor repaint job. I feel so strongly that in your museum collection you should have nothing but the cream of Americana in all its phases and should add only items of outstanding quality.

If you can tastefully do so, you might have the two figures delivered to your apartment so that our man could call for them. You will no doubt find something more pertinent to your collection to use for exchange. Naturally I will write neither to Mr. Frelinghuysen nor to the dealer as I understand the situation thoroughly.

I do look forward to seeing you early in November and I do hope that you are taking good care of yourself and not over doing.

My very best regards.

Sincerely yours



October 26, 1950

Mr. Max Miller  
1639 So. Bay Shore Drive  
Miami, Florida

Dear Mr. Miller:

No doubt the paintings have reached you -- at last -- now that the railroad strike is over.

I am enclosing the photograph that I promised bearing a slightly blurred but completely authentic signature of Georgia O'Keeffe. I thought suggest that you insert it in cellophane and attach it to the reverse side of the canvas so that it does not become separated from the actual painting. On the other hand you may decide to create a catalogue of your collection, in which case such photographs can be put into an album together with any other data about the exhibitions in which they appeared, reproductions etc.

It was swell seeing all of you and I look forward to your visit in the near future, particularly now that our building program is about completed and all of us are not as hectic as we were during your previous stay.

My very best regards to the family.

Sincerely yours

EMHla

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October 26, 1950

Mr. David Solinger  
39 Broadway  
New York 6, N. Y.

Dear David:

This is a late acknowledgement of your very nice letter. Now that the auction is over, you can see how cockeyed the Parke-Bernet prices are, and how misleading. As a matter of fact people are frequently very indignant because they leave small bids in relation to the estimates given by Parke-Bernet and lose pictures that they desire.

We sent announcements to the Schultes and the Riesenfelds, and we have also received the return of the two Marins that the young John Schultes had taken. Evidently I don't have what it takes to sell this couple -- and how long can I live after the twenty-fifth anniversary.

Do come in and see your Lawrence on the wall. You certainly picked a lou-lou, and are making yourself mighty unpopular in an anonymous way, because so many people resent the fact that the painting is no longer for sale.

I am sorry that you and Mrs. Solinger missed the party. I do so want to have you both meet the Lawrences.

Sincerely yours

EGHla

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October 26, 1960

**Eugene Spaseth**  
200 Park Avenue  
New York, N. Y.

Dear Eloise:

Thank you for your letter and for sending back the painting.

I appreciate very much your frankness, but on thinking over the contents, thought it would be wise for me to challenge one statement. You say that you were shaken by the price that Marin's "Stonington" brought at the auction. Frankly, both Marin and I thought that it was a very good figure for a painting of that type. After all, the Marins range anywhere from \$5000 to \$300. While they are all good paintings and bear the artist's signature, there is a very logical reason for the variation in prices. Because the Renoirs in the sale brought only \$1400 and \$17 at the auction does not necessarily affect the market for outstanding examples by Renoir, nor the fact that the Webers brought about one third of the price Mr. Warner paid, will make any change in the sale prices of others equally important. As not more than one dealer has any association with a painter in the American art market, there is no concentrated nor concerted promotion of any artist's work, and no protection at any of the auctions--as opposed to the French market which necessitates a number of dealers bidding on the same Picasso, Braque, Modigliani etc., so that the pictures in their possession have an enhanced valuation.

Forgive me for writing so long a letter, but I was a little bit upset about that remark in your note.

Whenever you are ready to look at more Marins, I shall be delighted to show you a group of them with the price variations that I mentioned. The one we sent you we consider a great watercolor by Marin and I feel that the prices for it does not follow that you have to come through with \$3000 at a moments notice. Take your time and look some more.

It was swell seeing you and Otto, and I hope that you will visit us more frequently this season.

My very best regards.

Sincerely yours

EGHLa



October 26, 1960

Mr. Ralston Thompson, Chairman  
Department of Fine Arts and Archaeology  
Wittenberg College  
Springfield, Ohio

Dear Mr. Thompson:

Thank you for your letter and your very kind invitation to visit you in Springfield.

At the moment I am in my apartment, presumably playing hockey, but actually as a result of my previous trips and the ensuing fatigue. Unfortunately I am a very poor traveller and it is only this year that I have been venturing outside of my immediate locale.

My time away from the gallery for the Butler trip is planned down to the last minute and I am sure that I will not be able to make any previous stops nor return via Springfield. Would it not be possible for you to send me a group of photographs of your work and if possible, one Kodachrome which would give me some suggestion of your color organization. Meanwhile I shall look out for originals in the various National shows that come this way. I am referring to the Pennsylvania Academy, the Whitney and the Metropolitan, to which I presume you submitted.

As a matter of fact we are not planning to add to our roster for at least two years as we now have twenty-five artists who require every moment of our attention. We may have a guest exhibition next year but no definite plans have been made thus far.

I hope to hear from you in the near future.

Sincerely yours

EMH:ls

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# WESTERN UNION

W. F. MARSHALL, PRESIDENT

1901

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NA383 PD=WUX HOUSTON TEX 27 445P. 1950 DEC 27 PM 6 22

Mrs  
March  
=MRS EDITH HALPERT=

=THE DOWNTOWN GALLERY 32 EAST 51 ST=

=KINDLY CONFIRM HOUSTON ARRIVAL AND DEPARTURE  
TO ENABLE US COMPLETE PLANS STOP SHOULD LIKE  
TO INFORM YOU THAT IN SPITE OF PUBLICITY SHOW  
MAY NOT HAVE LARGE RECEPTION DUE TO BEING TOO  
CLOSE TO HOLIDAY SEASON STOP YOUR LECTURE MAY  
THEREFORE BE CALLED OFF BUT WOULD STILL BE GLAD  
TO HAVE YOU COME ADVISE=

ROBERT STRAUS=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



October 23, 1960

Mr. Dalzell Hatfield  
Ambassador Hotel  
Los Angeles, California

Dear Mr. Hatfield:

It was good to hear from you and I certainly look forward to your visit in November.

For the time being the Marin shows will be concentrated entirely at this gallery. We have not discussed any outside activities with Mr. Marin and shall not go into the matter until after his one-man show to be held here some time in January or February of 1961. Thus, we have made no arrangements with Perla regarding a Marin show, but it would seem logical that any such plans would involve him in the future under the tie up we have.

We can talk some more about it when you get to New York. I do wish you would let me know in advance so that we can have an evening at my house, now that I finally acquired a good cook. I would be afraid to invite you otherwise.

My very best regards.

Sincerely yours

DBH:ls

ROBERT DAVID STRAUS  
VICE PRESIDENT  
STRAUS-FRANK CO.  
HOUSTON, TEXAS

December 28, 1950

Dear Edith:

Thank you for your telegram to Robert, which came in this morning. I am sorry that his was worded in such a way that you understood the show is not expected to have a large reception. On the contrary, we are sure the exhibition will be well received but we are dubious about having a large attendance at an art lecture this time of year. If the weather is bad, it may be that enough people will not come out to make your talk worthwhile and thought you should be warned. We want you to come down very much but if you are coming chiefly to make the lecture, we hesitate to urge you to make the trip.

We are planning a reception on Tuesday, the 9th, and shall expect you to arrive via Eastern Saturday afternoon, January 6, unless we hear to the contrary right away.

Robert and I are both looking forward to seeing you and are eager for you to visit the Museum and the Dove-Sheeler Show. We want it to be such a success, and due to your having been such wonderful help, we are sincere in not wanting to disappoint you by promising too much.

Yours sincerely,

*Carol*

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

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VA067 PD=PHOENIX ARIZ 28 831A=

DOWNTOWN GALLERIES=

32 EAST 51 ST=

OFFER BUY DEMUTH PROVINCE FOURTEEN HUNDRED CASH LESS CREDIT

RETURN DAVIS BULL DURHAM MY MISTAKE. PLEASE WIRE COLLECT=

OLIVER B JAMES=

ans. 10/28/50

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

October 28, 1950

Mr. Alexander Tilotsan, Director  
The Mulvane Art Center  
Washburn University  
Topeka, Kansas

Dear Mr. Tilotsan:

I am sending my belated thanks for the courtesies  
you extended to me during my visit in Topeka.

Have you had an opportunity to make up the list  
of the prize winners? You mentioned the fact that  
you would also send me photographs when the  
names and addresses were available. I am very  
eager to go on with the plan I suggested to you  
regarding the exhibition at the gallery. I  
should very much like to get started with the  
material.

Please remember me to Mrs. Tilotsan, Mrs. Hope  
and all the other nice people I met during my  
visit.

Sincerely yours

WHL:la

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October 28, 1950

Miss Mary H. Nahn, Secretary to  
Mr. E. M. Benson, Chief  
Division of Education  
Philadelphia Museum of Art  
Parkway at 26th Street  
Philadelphia 30, Pennsylvania

Dear Miss Nahn:

Please accept my apologies for not having answered  
your letter of October 13th.

Because the time was so short, I had planned to  
telephone you or Mr. Benson, rather than reply by  
letter. The circuits were busy when I tried and  
unfortunately I over-looked the whole matter  
subsequently. I am exceedingly sorry. Would you  
extend my regrets to Mr. Benson.

Sincerely yours

BCH:la

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SEATTLE ART MUSEUM  
VOLUNTEER PARK  
SEATTLE 2, WASHINGTON

28 October 1950

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:


It was very good of you to send the photographs and as our telegram will by now have informed you, we are pleased to have the Marin "Green Marine with Boats." It looks very much like one of his best works and I look forward to its arrival with keen interest.

We will return the other picture, "Maine Seascape", immediately upon the arrival of the "Green Marine," just in case the latter does not arrive in time for the opening.

We are returning three of the photographs under separate cover. I hope we may retain the other until the close of the show.

Kindest regards,

Yours,



Sherman E. Lee  
Associate Director

SEL:k

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October 28, 1950

Mr. Solomon H. Smith  
The Northern Trust Company  
Chicago 90, Illinois

Dear Mr. Smith:

Thank you very much for shipping the Sheeler painting to the California Palace of the Legion of Honor. Of course I am very sorry that it did not suit your purposes as we consider it an excellent example of Sheeler's work. I regret too that Mrs. Smith did not like the O'Keefe well enough to keep it. However, we shall continue trying.

And, I do hope that you will continue visiting us when you are in New York. It is always a great pleasure to see you and Mrs. Smith.

Sincerely yours

EGHla

October 28, 1960

Mr. Samuel P. Ziegler  
Head of Art Department  
Texas Christian University  
Fort Worth, Texas

Dear Mr. Ziegler:

Thank you for all the information you incorporated  
in your last letter.

Now we can plan the exhibition much more systematically  
and in due time we shall send you a list of the paint-  
ings for your exhibition in March. I am glad you chose  
that month because most of the large annual exhibitions  
will be over and we shall have some of the best examples  
by our artists available for your show.

We did not have a catalogue of the Demuth show, but I  
am enclosing the announcement which was sent at the  
time, and also including our last two catalogues. In  
the future you will receive our mailing automatically.

Sincerely yours

ESH:la

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may be published 60 years after the date of sale.



October 28, 1960

Mr. Harry Turek  
Paramount Hotel  
236 West 46 Street  
New York, N. Y.

Dear Harry:

I am enclosing a bill which was sent directly to the gallery by the Asbestolith Manufacturing Corporation. I am sure that the amount will stagger you as it did me.

When we discussed the job during the first visit of Mr. Huntington, and he mentioned a figure of about \$700, I stated very clearly that under those circumstances I would not undertake this unless his figure would be a maximum of \$500. That was the understanding I had and you had I am sure. Therefore this bill is quite a shock.

Will you please discuss the matter with Mr. Huntington and have a new bill sent to us.

Sincerely yours

MHL:la  
Copy to Asbestolith Mfg. Corp.

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October 30, 1945

Re: Jabus Hogan  
Inj: 10/18/50  
Claim # : 2C 3506

Report of a claim by the above named has been received.

Please send to this office direct at 80 John Street, NYC, any and all medical reports or forms received by you from any doctor or hospital. Sign no papers for any doctor or hospitals.

GLENS FALLS INDEMNITY COMPANY

Compensation Claim Dept.

By:

*J. Proccent*

FHB/  
NYO-1



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CHURCH STREET  
STATION



THIS SIDE OF CARD IS FOR ADDRESS

Downtown Gallery, Inc.  
32 E. 51 St.  
NY City

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Underwood, Iowa  
October 30, 1950

*CA* *file*

American Folk Art Gallery  
32 East 51st St.  
New York City 22, N. Y.

Gentlemen:

I have the following pictures for sale:

*pe*  
*all*

A lion picture by Baird. (Oil)  
A violin picture by Paul Powis. (Oil)  
"The Fountain of the Trianons" by Gigli--original.  
(Water color)

If you are interested in purchasing any of these beautiful paintings, or know of anyone who might be interested, I would appreciate it if you would write me at your convenience.

Sincerely yours,

*Rebecca A. Collins*  
Rebecca A. Collins  
Underwood, Iowa



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#### CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

# WESTERN UNION (21)

W. F. MARSHALL, PRESIDENT

#### SYMBOLS

DL = Day Letter
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.NA346 PD=PHOENIX ARIZ 30 252P=

1930 OCT 30 PM 5 23

DOWNTOWN GALLERY=

32 EAST 51 ST=

YOUR LETTER. PLEASE EXPRESS DEMUTH PRONTO. AIR MAILING

CHECK SIX HUNDRED. HAVE EXPRESSED DAVIS=

OLIVER B JAMES=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

OLIVER B. JAMES  
ATTORNEY AND COUNSELLOR AT LAW  
SECURITY BUILDING  
PHOENIX, ARIZONA

TELEPHONE 4-7374

30 Oct. 50.

Dear Alan:-

There is the charge for \$600 for the difference in the sum.

This is what happened about the price of the Davis. It came back to us. You quoted 750 as an isolated item, like you quoted me individual price on the Jones and Karpiel. We ended with a package deal, as you say, of 2300. That's how the 750 figure stuck in both our minds. We did not allocate the 2300.

Concur with you as to return the 2500. Glad it is that one. One (over)



buys for a public collection - or one  
should - from a somewhat different  
point of view than for one's home. For  
my home, the "Provence" (less abstract  
and more ornamental) would be my  
first choice, and I marked it distinctly.  
But you and Mrs. H. are right. The  
Green Sky is far more interesting and  
transferrable to a collection like A. B. C.

The Dunsmuir is the last item of the  
current package to the College. They are  
getting from me 38 paintings, 18  
etchings and 8 sculptures, practi-  
cally everything American that I  
own, plus the supplemental pur-  
chases. No junk and nothing insigni-  
ficant. Off to a good start!!

Sincerely yours,  
Clair James



# THE MULVANE ART CENTER OF TOPEKA

unburn university • topeka • kansas • phone 5634

October 30, 1950

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Forgive me for this delay in expressing our and my appreciation for the lending of your services to us on the first of October, but on Saturday evening following your visit to Topeka, my mother died. So besides having many arrangements to make for her funeral, I spent a week traveling to and from Wisconsin where the burial took place.

I missed the opening, but all reports term it a fine one. About three-hundred very interested persons present. This is not our largest attendance, but the crowd seemed to exhibit real interest. No comment about sons. President Stoffer gave an excellent talk, I hear. He told me that he thought that this was the best selection of pictures that we have had for the show. I quite agree.

I am mailing, separately, photographs of the paintings that you asked for. As they were for identification only, we experimented with a new photographer. The results, as you will see, will serve for identification only. You will still have to depend upon your memory for the quality of the paintings. I hope that your plans for the paintings will materialize, especially (ofcourse) for the sons.

I have been encouraged with the reactions to your talk and the visits that you had afterwards. I do not expect a new museum next year, but you have convinced some very active people that things should and can happen. I hope that you enjoyed being here as much as we enjoyed having you.

The next time that you visit those grand people, the Uhrs, do include us in you visit.

Very sincerely,

*Alex. Tiltson*

Alexander Tiltson, Director

## OFFICERS AND DIRECTORS

Mrs. Harry Woodring,  
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Miss Adeline Peers,  
Vice-President

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Mr. Rod Runyan

Mrs. Jack Snyder

Mrs. George T. Staebler, Jr.

Mrs. James G. Stewart

Mrs. Frederick Weidling

Mr. Don Wilkerson

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October 30, 1950

Mr. Harry Turek  
Paramount Hotel  
235 West 46th Street  
New York City

Dear Sir:

We received a copy of Mrs. Halpert's letter of October 28, 1950, addressed to you.

The figure mentioned was \$750.00. We do recall your suggesting a few days later that we try to make a reduction, if possible. We stated at the time that that price was firm.

The extra \$52.00 was for additional material required to fill in 3-1/2" over concrete. This matter was called to Mrs. Halpert's assistant's attention, and we even decided to stop the work until Mrs. Halpert could see what the condition was. However, the assistant requested we proceed in her absence in order that the work be completed on time.

Furthermore, the original price was based on doing the entire job at one time. You know we had to do the work in two parcels, due to other trades not being on time.

In conclusion, let me say that you know that the prices on this job are more than fair - that we used a lot of material filling in low spots in order that the floor would be somewhat level.

If you are not up on current prices for this type of floor, we suggest that you check around and then report your findings to Mrs. Halpert. I am sure she will be satisfied and send us a check for the full amount of this invoice.

Very truly yours

ASBESTOLITH MANUFACTURING CORPORATION

WGH:SM

W. George Huntington, Pres.

cc: Mrs. E. G. Halpert

# WALKER ART CENTER

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30 October 1960

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 23, N. Y.

Dear Edith:

Who could resist a letter like yours of the twenty-fifth?

We will be glad to cooperate with you and Julian Levy and will ship the painting to you on Monday, November 6, via Railway Express.

I am glad you like the design of the catalog. Such words as yours are, naturally, gratifying. I hereby accept the position of official designer (honorary, I assume) of The Downtown Gallery. Call me when you are ready to publish your full-length memoirs. While we're on the subject -- the little catalog you did on American Folk Sculpture is pretty nice, too.

With best wishes,

Sincerely,

Bill

William M. Friedman  
Assistant Director

wmf:hvs



October 31, 1950

Dr. Heinrich Schwarz, Curator  
Paintings, Prints and Drawings  
Museum of the Rhode Island School of Design  
Providence, Rhode Island

Dear Dr. Schwarz:

Some time ago you spoke to me of your desire to add some early American paintings of the 18th and 19th centuries which have a Rhode Island origin.

At the moment I am enclosing two photographs. One is of the Romford Brothers of Providence, painted by an anonymous artist in the mid-nineteenth century. The size of the canvas is 34 x 48 inches. The other is still in the collection of a family in Milwaukee and I have the following data on it. It was purchased from a woman by the name of Mrs. Warren of Milwaukee, who had received it as a gift from a gentleman named Robinson, who was also a resident of that city. However, his family had migrated from Providence a good many years ago and brought this family portrait as part of the household. The painting was produced in the neighborhood of 1830, and is one of the most interesting group portraits of the period. It is exceedingly rich and varied, and the composition, as you can see, particularly original and imaginative.

Both of these paintings can be obtained at very special prices at this time, and can be sent to you on approval, unless you are planning to be in New York in the near future. We own the Romford picture, but have the latter on consignment, and promised to give the owner a reply very soon.

We have a number of superb watercolors also originating in Rhode Island, as well as several pieces of sculpture. As soon as I can devote myself to the folk art books, and if you are still interested -- I shall assemble an additional group for you so that you can take advantage of our current prices before the boom in American folk art overwhelms us completely.

My best regards.

Sincerely yours



October 31, 1950

Mr. Laurence Sickman  
Curator of Oriental Art  
William Rockhill Nelson Gallery of Art  
4525 Oak Street  
Kansas City, Missouri

Dear Mr. Sickman:

It was a great pleasure to meet you during my visit in Kansas City and I appreciate so much your courtesy in showing me around. It was a great treat to see the superb objects you have assembled and the manner in which they are displayed.

In accordance with your request I am sending you two photographs of my Chinese figure. The data that Mr. Komar gave me is enclosed, but I noticed that at the Fogg Museum the description was somewhat different, although the sculpture came from the same collection.

Sincerely yours

EGH1a

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PRESIDENT'S OFFICE

**Virginia State College  
Petersburg, Virginia**

October 31, 1950

Mrs. Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I want to express again our appreciation for your visit here and also the gracious consideration in making available the loan of various prints and paintings.

Both by conversation and by letter there is the understanding that you have made your collection as a loan to us so that there will be no question by letters in your file as well as copies here about this matter.

There will be some time before we can develop the gallery facility but that is definitely a part of our development program.

The Inauguration was a great occasion attended by many persons who witnessed an impressive exercise.

With every good wish, I am

Very truly yours,

  
Robert P. Daniel  
President

RFD:bvh

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[Nov. 1950]

Hotel Pierre  
NEW YORK

Dear Mrs Halpert:  
Very sorry I find a previous  
engagement prevents me from  
attending the opening of the  
John Marin Room. I will drop  
in some afternoon. Thanks. Sincerely  
Hugo Kastor



CARNEGIE INSTITUTE  
DEPARTMENT OF FINE ARTS  
PITTSBURGH, PENNSYLVANIA

HOMER SAINT-CAUDENS  
DIRECTOR EMERITUS

November 1, 1950

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Mrs. Edith G. Halpert  
The Downtown Gallery  
52 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I have paid my last call on you urging your help, and you have given me my last handout. It's a handsome handout, and many thanks to you and to Mr. Alan.

Before long you will both be receiving catalogues for the 1950 Pittsburgh International, to be followed by photographs showing how your different offerings look on our gallery walls. You will also be sent copies of any publicity we think might interest you.

The next time we meet it will be purely a social rendezvous, but what I am wondering is, why must a social rendezvous always be pure?

Cordially,

  
Director Emeritus

SG D

November 3, 1950

Mr. Sam Cantey, 111  
Member, Board of Directors  
Fort Worth Art Association  
Box 2260  
Fort Worth 1, Texas

Dear Mr. Cantey:

No doubt Mrs. Johnson reported on her visit at the gallery. Incidentally I found her most charming and was very happy to meet her.

When you get a chance would you be good enough to send me the final list of selections, so that we in turn may send you the necessary data. Incidentally two of the important Demuths were sold last week: "Sky After El Greco" and "In the Province 1919". The latter was purchased by Mrs. Robert Windfohr and if she would lend it could replace the "Sky After El Greco". On the other hand we have two or three other architectural paintings of equal quality to substitute for the latter.

I still hope that you will be making a trip to New York before January so that you may personally go over the material, and it would be a pleasure to see you.

Sincerely yours

ESH:la

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DALZELL HATFIELD  
FINE PAINTINGS  
AMBASSADOR HOTEL  
LOS ANGELES

November 3, 1950

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, N. Y.

Dear Mrs. Halpert:

Thanks for your letter of October 28th. The dinner and the new cook both sound wonderful, particularly, when we add to it your delightful company and interesting conversation so with the greatest of pleasure, we accept your invitation when we come to New York, which will be sometime after the first of the year.

Concerning the Marins, just keep in mind if it should turn out eventually that you would want us to handle his work on the West Coast that we would always be interested. As you say, we can talk it over further when I am in New York. I will probably be there at the time you have your one-man show.

In the meantime Ruth joins me in warmest regards, and we hope you will have a most successful 1950-51 season.

As ever,



DHH tr

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November 3, 1960

Mrs. Milton Lowenthal  
1150 Park Avenue  
New York, N. Y.

Dear Mrs. Lowenthal:

For your information the current market value of  
Ben Shahn's painting "Passion of Sacco and Vanzetti"  
is \$3,000.

This is in reply to your request for a valuation.

Sincerely yours

EGH1a

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Copy for Mrs. Navas (do not return)

NATIONAL MUSEUM

Stockholm

10/3/1950

To the Chief of the  
Wichita Art Museum  
WICHITA  
Kansas  
U.S.A.

Dear Sir,

The tenth of September last year I dispatched to you a letter concerning a painting in your collections of which I most badly need a photo, but as I have got no answer at all, I assume that my letter has gone lost, and that the liberty to repeat the question.

It concerns the painting by W.M.Harnett: Mortality and immortality (or Life and Death), of which I would be very glad to receive a glossy print. As I now know that it is possible to me to send small sums of money to the U.S., I am able to pay it in U.S. Currency, if you do not prefer to receive some photo or catalogue from our Museum in exchange.

Furthermore I am interested in the title of the painting in question. Was it given by Harnett, by your Museum at the time of the acquisition, by the Downtown Gallery, New York at the Exhibition in 1948 when I saw it, or is it just "traditional" or is it maybe due to Earle? This little trifle question is anyway of great importance to me as a clue to the right understanding of the picture.

If you have other still lives with symbolical implications in your collections I am most grateful to get information.

I hope you will excuse me for this trouble and to understand me if I am very glad to receive the photo as soon as it is possible for you, that I might be able to use it for my thesis on symbolic still life paintings in spite of the delay.

And so I thank you very much in advance for your great kindness to help me and express my wish to be useful to you whenever you should need any help over here.

Respectfully yours

/s/ Kjell Bostrom)

(Kjell Bostrom  
Assistant Curator, dep.  
of paintings

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OBERLIN COLLEGE  
OBERLIN, OHIO

THE DUDLEY PETER ALLEN MEMORIAL ART MUSEUM

MRS. HAZEL B. KING, CURATOR

MRS. R. M. P. KELLER, LIBRARIAN

CHARLES P. PARKHURST, DIRECTOR

November 3, 1950

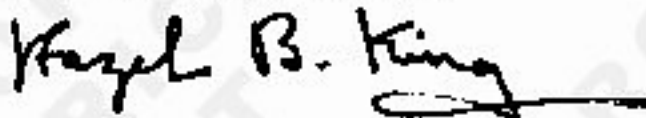
Mr. Charles Alan  
Associate Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

Dear Mr. Alan:

We are shipping back the Zerbe painting via railway express today and will notify Budworth to that effect. This has been the most successful purchase exhibit we have had so far with one hundred and fifteen items sold, ranging from five to fifty dollars. Unfortunately, we have only sold one item from your group, which is a real disappointment to me, but I suppose when one makes a new venture there are apt to be some disappointments along the way. In our letter of October 16 we mentioned that only one picture was sold, and though two others were reserved the students changed their minds before making a purchase. I still think the condition of the mounts had something to do with the lack of interest. As I plan on having these shows yearly I would not want to trouble you unless it seems of sufficient interest to you to offer material within the lower price range.

Shortly after the 6th, when the exhibition closes, we will return the rest of the objects. Please give my best wishes to Mrs. Halpert. I hope she is completely recovered now.

Very sincerely yours,



Mrs. Hazel B. King, Curator

HBK:lar

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FRANK PERLS GALLERY

November 3, 1950

Dear Charles,

I received  
the Ben Shahn but no  
invoice for it and I forgot  
the price. Was it \$375. or  
less? Please let me know  
as soon as possible.

John Price is fine. So  
are all the other Prices.

Ann is fine.

Arthur (Perl) I am afraid  
will not be with us much longer.  
He has diabetes and fits and is  
in a hospital. Poor Arthur!  
Bessie is lovely!

Best Frank



November 3, 1960

Mr. Sherman E. Lee, Associate Director  
Seattle Art Museum  
Volunteer Park  
Seattle 3, Washington

Dear Mr. Lee:

I am so glad that you like my favorite of all Marin paintings, "Green Marine with Boats". We have never sent this picture to exhibition before, and had to do considerable urging with Marin to release it for your exhibition and for sale. However, the fact that it is going to a museum finally won him over.

As Mr. Alan advised you previously, this was the painting reproduced in color in the LOOK Magazine feature on the Ten Outstanding Artists in America. During this poll, as you may remember, Marin was voted number one, both by the museum directors and by the artists.

Incidentally, the price we listed on the consignment are special figures for the museum. Should an individual want to purchase a painting, please let us know, as we will have to increase the price unless it is intended for a donation to the museum.

You may retain the other Marin, if you wish, and return it with the other paintings which you will no doubt send back to us at the close of your exhibition.

I hope that your show is a great success, and do remember me to the Haubergs. Incidentally, I wish it were possible for you and for them to come to the party we are planning on the evening of November 17th to celebrate the opening of the new John Marin Room. We have completed the building and Marin will be here to receive.

Sincerely yours

EGH:la

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MRS. GRACE K. LIEBMAN  
35 EAST 84TH STREET, NEW YORK 28, N. Y.

Nov 4 1950

Downtown gallery  
32 East 51 Street  
New York 22, N.Y.

Dear Mrs. Halpern:-

Thank you for  
forwarding Miss O'Keefe's check -  
I am returning your "purchase slip"  
receipted -

I must however say, that I have  
so far never ever heard or seen  
such a peculiar transaction as this  
one conducted by your gallery.  
To me it is very undignified -

I would think that the purchaser of a picture from a gallery would pay the gallery and not the owner. In fact I know of no other gallery that transacts business any other way.

The matter is now closed and I do not want any further thought or correspondence --

Very truly

Grace K. Lieberman



EDWARD LARRABEE BARNES, ARCHITECT

November 6, 1950

Mrs. Edith G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York City, N. Y.

Dear Mrs. Halpert,

Thank you for your check for \$350.00. You have the distinction of being the only client ever to send me money without my asking for it.

Mr. Engbert, who did the end cabinet, has sent me his statement which I am forwarding to you for payment direct.

In conclusion, I want to say how much I enjoyed working with you and Charles. I was very pleased to hear that Mr. Marin liked the room.

Sincerely yours,



Edward L. Barnes

ELB: eg  
Encl.

6 November 1950

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Mrs. Rebecca A. Collins  
Underwood  
Iowa

Dear Mrs. Collins:

Referring to your letter of October 30: if you have a photograph of the violin picture by Paul Powis, we should be interested in seeing it. Please note on the reverse of the print: the date of execution, the size of the original, the medium (oil on canvas? watercolor on paper?), and any other information you consider pertinent. Could you also let us know the price you are asking for the painting?

Sincerely yours,

Charles Alan  
Associate Director



WILLIAM ROCKHILL NELSON GALLERY OF ART

(The William Rockhill Nelson Trust)

ATKINS MUSEUM OF FINE ARTS

KANSAS CITY 2, MISSOURI

Cable Address: Neltrust

6 November 1950

Miss Edith Halpert  
Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

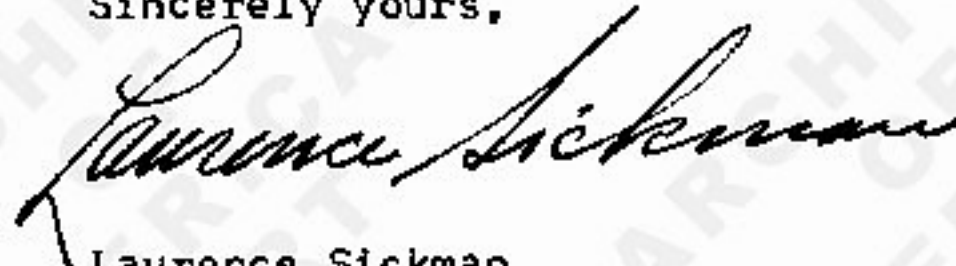
Dear Miss Halpert:

It was most good and thoughtful of you to send me the photographs of your beautiful wood figure. It is a beautiful example and I hope very much that I will be able to use it in my publication.

We all enjoyed your visit very much indeed and I hope that you will now come more often.

Again, with many thanks, and all good wishes, I am

Sincerely yours,



Laurence Sickman  
Vice-Director

LS:fp

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6 November 1930

Mrs. Hazel B. King, Curator  
The Dudley Peter Allen Memorial Art Museum  
Oberlin College  
Oberlin, Ohio

Dear Mrs. King:

Thank you for returning the Zerbo so promptly. We have not heard from Sudworth as yet, but I suppose it will arrive at any moment.

We would be glad to cooperate with you next year on your purchase exhibition. This year because first, the extensive the remodeling of the gallery; because second, our vacations; because third, the Railway Express strike — the whole venture went regrettably awry on our part. We are as sorry as you that the pictures had to go out in such poor condition. We will prepare for your exhibition during next summer, and have a terrific group for your opening day!

Best regards.

Sincerely yours,

Charles Alan  
Associate Director



PHILADELPHIA WATER COLOR CLUB



JAMES KIRK MERRICK  
TREASURER AND SECRETARY  
2107 SPRUCE STREET  
PHILADELPHIA 3, PA.

November 6, 1950

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Dear Mr. Zerbe:-

The Philadelphia Water Color Club is honored to award your distinguished painting "Palatial Front" its prize in the current exhibition at the Academy of the Fine Arts. Our check for two hundred dollars is enclosed.

This prize, when covering the price of the winning picture, serves as purchase for the Club's permanent Collection which is in the Philadelphia Museum of Art. Your picture is priced at three hundred dollars. The Academy will waive its commission of forty-five dollars on the painting, if you will waive your balance of fifty-five dollars in order that your picture may go to our collection at the close of the exhibition.



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May I hear from you as to whether you may present the painting to our collection on this basis?

It is a pleasure to add my expression of pleasure in seeing your work.

Sincerely yours,  
Janneth Bennett



November 7, 1950

ANTIQUES FORUM, 1951

JANUARY 22-26, JANUARY 29-FEBRUARY 2, FEBRUARY 5-9

TENTATIVE PROGRAM

Mondays -

Colonial Williamsburg has a program of motion pictures and color slides which describes the historical significance of the region in the eighteenth century. This brief program will be shown at the Reception Center at 9 A.M. and 10 A.M. for those who arrive early at the Forum.

11:00 A.M.

Reception Center. Presiding, Robert E. Baker, Business Manager,  
The Magazine ANTIQUES

Welcome: Bela W. Norton, Executive Vice President,  
Colonial Williamsburg

Welcomes: Alice Winchester, Editor, The Magazine ANTIQUES  
Furnishing Rooms in Period Styles, John M. Graham II, Curator,  
Colonial Williamsburg

2:30 P.M.

Reception Center. Presiding, Miss Winchester  
January 22 and 29 - American History in Pictures, Marshall B.  
Davidson, Editor of Publications, Metro-  
politan Museum of Art

February 2 - A 1951 Perspective on Antiques, Luther H. Evans,  
Librarian of Congress

4:00 P.M.

Raleigh Tavern. Reception and Tea

8:45 P.M.

Reception Center. Dr. Last in His Chariot. This three act  
comedy was adapted from Moliere's Le Malade  
Imaginaire by Messrs. Bickerstaff and Foote  
in the eighteenth century. It will be  
presented by Mr. Howard Scammon's Company  
of Young Gentlemen and Ladies of the College  
of William and Mary.

Tuesdays -

10:00 A.M.

Reception Center. Presiding, Mr. Graham  
January 23 and February 6 - Masterpieces of English Furniture  
from Restoration to Regency, Helen Comstock,  
Editorial Consultant, The Magazine ANTIQUES

January 23 - English and American Silver, John Marshall  
Phillips, Director, Yale University Art  
Gallery

January 30 - Masterpieces of American Furniture in Private  
Collections, Vincent Andrus, Assistant  
Curator, American Wing, Metropolitan Museum  
of Art

English and American Silver, Kathryn C. Buhler,  
Museum of Fine Arts, Boston

February 6 - English and American Silver, Gregor Norman-Wilcox,  
Curator of the Decorative Arts, Los Angeles  
County Museum

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2:00 P.M. Tours  
A. Governor's Palace; B. Wythe House (including Spinning House);  
C. Brush-Everard House

4:15 P.M. Williamsburg Lodge Ball Room. Presiding, Miss Winchester  
Panel Discussion on Antique Furniture  
January 23 - Miss Comstock and Messrs. Burton, Davidson,  
Graham, and Phillips will be present.  
January 30 - Mrs. Buhler and Messrs. Andrus, Davidson, Graham,  
and Shelley will be present.  
February 6 - Miss Comstock and Messrs. Burton, Graham, and  
Norman-Wilcox will be present.

8:45 P.M. Reception Center. Presiding, Richard K. Showman, Director of  
Exhibition Buildings, Colonial Williamsburg  
Colonial Lighting, Charles F. Montgomery, Associate Curator,  
Henry Francis du Pont Winterthur Museum,  
Wilmington

Wednesdays -

10:00 A.M. Reception Center. Presiding, Miss Winchester  
Southern Colonial Plantation Houses, A. Lawrence Kocher,  
Architectural Records Editor, Colonial  
Williamsburg  
January 24 and February 7 - Early Furniture in the South,  
E. Milby Burton, Director, Charleston  
Museum  
January 31 - Oriental Influences on European Porcelain, F. St.  
G. Spendlove, Keeper, Modern European  
Department, Royal Ontario Museum of  
Archaeology, Toronto

2:00 P.M. Special Tour to "Shirley" Plantation  
This plantation with its magnificent eighteenth-century  
house is situated about thirty-five miles west of Williamsburg  
on Route 5. Forum members are urged to drive their own cars  
but buses will be provided at low rates for those who need  
transportation. The buses will leave at 2:00 P.M. from the  
Reception Center. Tea will be served on the tour.

8:45 P.M. Bruton Parish Church. Candlelight organ recital by Arthur D.  
Rhea, or  
Reception Center. Eighteenth Century Life in Williamsburg,  
Virginia, color film

Thursdays -

10:00 A.M. Reception Center. Presiding, Mr. Graham  
January 25 - Sources of Decoration on Early English Porcelain,  
Emily Manheim, New York  
February 1 - Folk Art and Whimsies in American Glass, George  
S. McKearin, Hoosick Falls, New York  
February 8 - European Porcelain, a Reflection of Eighteenth-  
Century Amusement, C. Louise Avery, Associate  
Curator of Renaissance and Modern Art,  
Metropolitan Museum of Art



All Three Weeks - Early American Tools, Minor Wine Thomas, Jr.,  
Assistant Director of Exhibition Buildings,  
Colonial Williamsburg

2:00 P.M.

Tours

A. Archaeological Museum; B. Wolcott Collection at Craft House;  
C. Cabinetmaker's Shop.

4:15 P.M.

Simultaneous Discussion Groups

(1) Ceramics. Williamsburg Lodge Ball Room. Miss Winchester,  
presiding.

January 25 - Miss Manheim, Mrs. Little, and Messrs. Thomas and  
Wedgwood will be present.

February 1 - Messrs. Thomas, Spendlove, and Wedgwood will be  
present.

February 8 - Miss Avery and Messrs. Thomas and Wedgwood will be  
present.

(2) Silver. Williamsburg Lodge Lobby

January 25 - Presiding, Mr. Phillips. Mr. Davidson will be  
present.

February 1 - Presiding, Mrs. Buhler. Mr. Andrus will be present.

February 8 - Presiding, Mr. Norman-Wilcox.

(3) Period Furnishing and Lighting. Williamsburg Inn East Lobby.  
Mr. Graham, presiding. Messrs. Montgomery and  
Burton will be present.

8:45 P.M.

Reception Center. Presiding, Mr. Showman

Any Old Thing, Hensleigh C. Wedgwood, President, Wedgwood of  
America, Inc.

Fridays -

10:00 A.M.

Reception Center. Presiding, Miss Winchester

January 26 - Ornamental Painting in New England, Nina Fletcher  
Little, Brookline, Massachusetts  
American Primitive Painting and Sculpture, Holger  
E. Cahill, New York

February 2 - American Primitive Painting, Edith Gregor Halpert,  
Director, Downtown Gallery, New York  
Pennsylvania German Arts, Donald Shelley,  
Assistant Director, Reading Museum

February 9 - American Primitive Painting, Jean Lipman,  
Editor, Art in America  
American Primitive Sculpture, Erwin O.  
Christensen, Curator, Index of American  
Design, National Gallery of Art, Washington

2:00 P. M.

Tours

A. Ludwell-Paradise House; B. Printing Office; C. Apothecary  
Shop.

4:15 P. M.

Williamsburg Lodge Ball Room

Panel on Folk Art

January 26 - Presiding, Miss Winchester. Mrs. Little and  
Messrs. Cahill, Graham and Phillips will  
be present.

- February 2 - Presiding, Miss Winchester. Mrs. Halpert and Messrs. Graham, McKearin, and Shelley will be present.
- February 9 - Presiding, Miss Winchester. Mrs. Lipman and Messrs. Christensen, Graham and Norman-Wilcox will be present.

8:45 P. M.

Governor's Palace. Concert.

Mr. Cary McMurran's group of musicians in authentic costume will present eighteenth-century music by candlelight. Dress informal.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



MUSEUM OF ART  
*Rhode Island School of Design*  
Providence 3, Rhode Island

November 7, 1950

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for your letter and the two photographs. Although I am very grateful to you for keeping Providence and Rhode Island in mind, I am sorry to say I don't think I would be able to take any American Folk Art paintings into consideration right now. The Museum Committee is of the opinion that, thanks to Gordon's efforts, this part of our collection may be considered fairly saturated, at least for the time being, and that the attention should rather be concentrated on some of the gaps in the collection.

Since your letter also mentions Rhode Island watercolors, I should like to have a look at this material which may have better chances to arouse interest and approval among the members of the Committee. In fact, I have had the intention to call on you for quite some time and our brief encounter in the Philadelphia crowd was a welcome reminder. I am sure you know how hectic New York stays are for out-of-town visitors and that you can only accomplish a fraction of your program.

I am looking forward to seeing you. In the meantime, with my renewed thanks for your thoughtfulness,

As always yours,

*H. Schwarz*  
Heinrich Schwarz

enc. 2  
ES/lw

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

THE BROOKLYN MUSEUM  
EASTERN PARKWAY, BROOKLYN 17, NEW YORK  
TELEPHONE, NEVINS 8-5000

No

rior to publishing information regarding sales transactions,  
essentials are responsible for obtaining written permission  
on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

November 8, 1950

Dear Mr. Holcomb:

Just a  
line to say how sorry I am  
that a previous engagement  
will prevent my wife and  
myself from accepting  
your kind invitation  
for the opening of the Helen  
Mavin room - it sounds  
like a fine occasion and  
I wish I could have come.  
Sincerely yours Charles Hays



Nov. 8<sup>th</sup>, 1950

COLLEGE HILL  
CLINTON  
NEW YORK

No  
Dear Mrs. Halpert:

We thank you  
for your ~~very~~ kind invitation to  
meet Mr. M. M. M. on November  
seventeenth and we would accept  
it with the greatest pleasure were  
it not for the fact that we can-  
not get away from here until  
the beginning of December. I don't

Know why it is that nearly every  
thing seems to happen in New  
York during October and Novem-  
ber, but so it is. I have never  
met John Marin and I should  
have liked to do so

sincerely,

Edward W. Root



UNIVERSITY OF NEBRASKA  
ART GALLERIES  
MORRILL HALL LINCOLN 8, NEBRASKA

November 8, 1950

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

Mr. Duard Laging, Acting Director of the University Galleries, is to be in New York late this month or early in December to make selections for our next March show. In the face of the heavy competition from other exhibitions we have planned our next show along rather specific lines. First of all we will make a special effort to include some retrospective material - pictures by some of the pioneer moderns of the early twentieth century. As you probably know, the collections of the University and the Nebraska Art Association are, large part, made up of the work of contemporaries. With an eye to the eventual establishment of the University's collections in a building of their own and in a more or less permanent display, we feel that certain of the gaps in the historical chronology should be filled. In this connection we shall be looking for pictures (or prints or drawings) by such artists as Arthur Dove, Joseph Stella, Andrew Dasburg, Preston Dickinson, and Marin, Sheeler in the early stages of their careers. Karfiol remains unrepresented here - a situation to be considered.

With reference to artists already represented here we shall not attempt to include them in this year's show unless really exceptional items are available. In some cases, that of Kuniyoshi particularly, we shall be looking for prints or drawings rather than paintings.

A large section of the show we will devote to painters new to the Lincoln exhibition. At the moment Wesley Lea seems to be the only 'Downtown' artist who hasn't been seen here. There are others undoubtedly.

Mr. Laging asked me to write you with the idea that some briefing on our plans would be of use to you in connection with his visit.

Sincerely,

*Norman A. Geske*  
Norman A. Geske  
Assistant Director

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DEPARTMENT OF  
ELEMENTARY EDUCATION  
219 STEWART SCHOOL



UNIVERSITY OF UTAH  
SALT LAKE CITY 1

November 8, 1950

The Downtown Gallery  
32 East 51st Street  
New York, New York

Will you please send me your catalog of the traveling art exhibitions you are offering.

Yours, very truly,

A handwritten signature in cursive script, reading "Delbert W. Smedley".

Delbert W. Smedley  
Assistant Professor  
Elementary Art Education



ADDISON GALLERY OF AMERICAN ART  
PHILLIPS ACADEMY — ANDOVER, MASSACHUSETTS

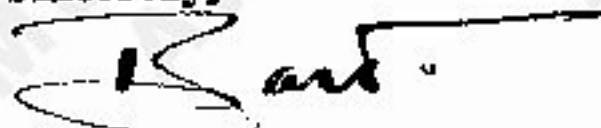
November 9, 1960

Dear Edith:

This is the code governing reproduction fees which the Art Museum Directors Association has approved. I promised to send it to you.

I would be happy to know your reaction to it one way or another.

Sincerely,



Bartlett H. Hayes, Jr.  
Director

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

bhh/t  
enc.

Drive to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



PHILADELPHIA MUSEUM OF ART

Parkway at 26th Street, Philadelphia 30 • PO Box 5-0500

FROM THE OFFICE OF THE  
DIVISION OF EDUCATION

November 9, 1950

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 61st Street  
New York, N. Y.

Dear Mrs. Halpert:

Mr. Benson has asked me to tell  
you how sorry he is that he and Mrs. Benson  
will be unable to meet Mr. John Marin on  
the occasion of the opening of the John  
Marin Room at The Downtown Gallery on  
Friday, November 17th.

No

Sincerely yours,

May H. Kahn

Secretary to  
E.M. BENSON, Chief  
Division of Education

MH:w

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



November 10, 1960

Mr. Joseph G. Butler, Director  
The Butler Art Institute  
524 Wick Avenue  
Youngstown, Ohio

Dear Mr. Butler:

I just got word that David Rosen will return to New York within the next week or so. The Harnett will be sent to him for relining at that time. I shall suggest that he communicate with you directly about the price, etc.

Incidentally the Spenser and the Harnett were on the same bill. If this did not reach you, we shall be glad to send you a duplicate.

Yes I did receive a letter from Ralston Thompson and answered him some days ago. I explained that it would be impossible for me to stop off in Springfield since my time out of the gallery is always extremely limited. I look forward to seeing his pictures when I am in Youngstown. As a rule I get a pretty good idea about an artist on seeing two or three of his canvases. It is always a great problem for us when we see something we like because of our inability to increase the number of exhibitors at the gallery. Twenty-five is quite a handful and the responsibility involved is sometimes beyond our capability. However, I still have the idea of selecting several artists from the exhibition in conjunction with an idea that I have had for some time. I shall tell you more about it when I see you.

My biographical notes are enclosed. If you need the birthdate, it is April 25, 1900. I started out as an art student, married an artist (Samuel Halpert), held a number of jobs as assistant advertising manager in a department store and



Mr. Joseph Butler continued

November 10, 1930

efficiency expert, as well as personal manager in a mortgage Bank. Then opened the gallery in 1928 when Halpert moved to Detroit as Chief of the Art Department at the Society of Arts and Crafts. From there on the two pages which I removed from our brochure gives additional history. The artists we represent are listed in the catalogue. If there is any other information you need, please let me know.

Mr. Sheeler is taking a photograph of me early next week and I shall send it immediately, unless you think it will be too late.

My favorite form of transportation is the car. Because I have to appear so early in the morning, I suppose it would be best for me to fly late Monday afternoon. I do not know which of the lines have a direct route to Youngstown but if you have any information as to your preference based on experience, do let me know. Otherwise we can make the arrangements from New York.

I look forward to seeing you both in December.

Sincerely yours,  
Joseph Butler

EGH:1

Dear Mr. Butler, I have been thinking of you since I left Detroit. I am glad to hear that you are well and happy. I am sure you will find the new location very satisfactory. I am sure you will find the new location very satisfactory. I am sure you will find the new location very satisfactory.





# Colonial Williamsburg

Restored by John D. Rockefeller, Jr.

## Williamsburg, Virginia

November 10, 1950

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert:

I am enclosing a tentative program for the Antiques Forum. You will see that you are to speak at 10 A.M. on Friday, February 2, on the subject "American Primitive Painting." Your talk should not exceed fifty minutes and we hope that you will use color slides for the occasion. I have also put you down to appear on the panel discussion of folk art at 4:15 P.M. on the same day.

We shall appreciate knowing your transportation plans as soon as convenient for you. Unless you plan to drive it is probably easiest for you to arrange rail or air transportation to Richmond and we can have you met there with a company car if there is not a good rail connection to Williamsburg. We are planning to house all speakers at Williamsburg Inn. We think that it will be a little more convenient for you to be in the same building where you will eat and that it will add to the sociability of the whole group. As soon as we know exactly when you plan to arrive and leave we shall make a definite reservation for your room and meals.

Colonial Williamsburg is always pleased when wives or husbands of Forum speakers can attend the Forum. We are glad to waive the registration fee of \$20. and to further reduce the packaged price of the Forum by an additional \$10. so that a wife or husband may attend the Forum for one week at a cost of \$60. rather than the usual \$90.

We should like to know at your convenience whether you plan to use slides and whether they are 2x2 inch, 3x4 inch, or both sizes.

We are most pleased that you can appear on the program this year and shall look forward to seeing you here at that time.

Sincerely yours,

Edward P. Alexander  
Director of Interpretation

Enclosure

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



November 10, 1960

Mr. Herman Williams  
Corcoran Gallery of Art  
Washington, D. C.

Dear Mr. Williams:

Thank you for sending me your magnificent catalogue. I certainly enjoyed the exhibition and congratulate you on a magnificent job.

Incidentally I was very pleased with the way our sculpture was shown and am writing to ascertain whether we could purchase from you the two stands on which the two large figure-heads are mounted. They look so well that I should very much like to retain the base. Would you please let me know. Furthermore, I had originally mentioned to Mr. Leeper that several of the objects were to be shipped to the Akron Art Institute instead of to New York. These are as follows:

Ceres - Figurehead  
Formal Horse - Cast Iron  
Formal Rooster " "

The others are to be returned to us as originally planned.

I look forward to your visit on the contemporary Art selection. My very best regards.

Sincerely yours

EGH:la



November 10, 1950

Mr. Homer Saint-Gaudens  
Director Emeritus  
Carnegie Institute  
Pittsburgh, Pennsylvania

Dear Mr. Saint-Gaudens:

Thank you for sending me a catalogue of your exhibition, and for writing so charming a note.

I too regret that we shall have no further occasion to work together, but there is no reason why you can't drop in for a drink when you are in New York. Do let me hear from you.

Sincerely yours

ESH:la

November 10, 1960

Mrs. Jessie W. Forsythe  
1101 Martin Place  
Ann Arbor, Michigan

Dear Mrs. Forsythe:

I am sorry that you were disturbed by our statement. We automatically send these out to our outstanding accounts every two months.

Incidentally I find that the painting was shipped to you several days ago and no doubt you will receive it very shortly.

You will be pleased to learn, I am sure, that the Lawrence exhibition still current, has been one of the most successful shows we have ever had. The entire collection was sold out the first two days and the attendance has been extraordinary.

I hope you enjoy the painting.

Sincerely yours

EGHla

not to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



November 10, 1950

Mrs. Grace K. Liebman  
35 East 84 Street  
New York 28, N. Y.

Mrs. Liebman:

Although your letter firmly stated that you wish no further correspondence, I think that it is important to state some vital facts for you.

Our policy -- in dealing with living American art -- is to act merely as agents for the artists. We neither buy nor sell their work for our own benefit, nor do we buy the objects to create a competition for the artists when the prices are enhanced.

Thus, when anyone wishes to place a painting by a living artist, we refer the matter to him so that he may support his own market. If necessary we will lend the money to him.

In O'Keeffe's case it was entirely unnecessary as she was prepared to repurchase a picture that she liked so much. However, my reference to it being an unusual case referred to the fact that the painting had originally been acquired by gift, and I thought that it might be embarrassing for you or for her to make a business transaction of it.

I trust this explains the situation.

Sincerely yours

EGL:la

*Philadelphia Winter Sale, 1930*

10 November 1930

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Mr. James Kirk Herrick  
2107 Spruce Street  
Philadelphia 3  
Pennsylvania

Dear Mr. Herrick:

Mr. Earl Zerbe has forwarded to me your extremely kind letter of November 5, addressed to him. Of course, we were delighted that Mr. Zerbe was awarded your important prize this year. We are grateful to you and proud of him.

Mrs. Halpert and I have discussed your letter at length. We do appreciate your offer of purchase. But at the same time we are afraid, for the sake of other artists in the future, that to accept this offer might start a dangerous precedent. Therefore, as Mr. Zerbe's dealers, we regret that we must refuse.

Sincerely yours,

Charles Allen  
Associate Director

cc: Mr. Earl Zerbe



91 Central Park West  
New York. Nov. 10, 1950

Dear Mrs Halpert,

I am enclosing checks for the  
following year, which I believe  
will clear up my debt. If some-  
thing comes up in the meantime,  
whereby, I could give you a lump  
sum I'll be happy to do so.

I want to thank you again  
for waiting, and to say again  
how sorry I am that it took  
so long for me to pay it.

Sincerely yours  
Nether Reid.

~~No~~  
Dear Edith: I am so  
sorry I cannot be with  
you for your party the  
evening for Mr. Marin.  
It should be a great and  
pleasant occasion.  
I was sorry not to have seen

you when I was in N.Y. - I  
had only a short time and  
had to push on.  
Congratulations again on your  
Marin arrangement.

Sincerely  
Paul

11 November 1956!



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Mr. Paul Gardner

[Nov. 1950]

THE ART INSTITUTE OF CHICAGO

Mr. Daniel Patton Rich  
regrets he is unable to accept  
Mrs. Edith Gregor Halpert's  
kind invitation to meet

Mr. John Marin  
at the opening of the  
John Marin Room  
at

The Downtown Gallery  
Thirty-two East Fifty-first Street  
New York City

November Thirteenth



No

ART MUSEUM OF THE NEW BRITAIN INSTITUTE  
56 LEXINGTON STREET  
NEW BRITAIN, CONNECTICUT

SANFORD LOW  
DIRECTOR

MRS. WILLIAM E. BENTLEY  
CUSTODIAN

W. F. BROOKS  
Chairman of the Committee  
48 HIGH STREET

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Nov. 13, 1950

Dear Edith Halpert,

Thank you kindly for your nice invitation to meet John Marin on the seventeenth, we regret exceedingly our inability to do so. As an ardent admirer of all that John Marin stands for, I am extremely disappointed in the fact that a previous commitment prevents my enjoying this marvelous occasion.

With our very best wishes to both Mr. Marin and yourself,

Sincerely,

Sanford Low

# The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.  
DIRECTOR AND SECRETARY

METROPOLITAN 3211

November 13, 1950

Mrs. Edith Gregor Halpert, Director  
The Downtown Gallery  
32 East 51st Street,  
New York 22, New York.

Dear Mrs. Halpert:

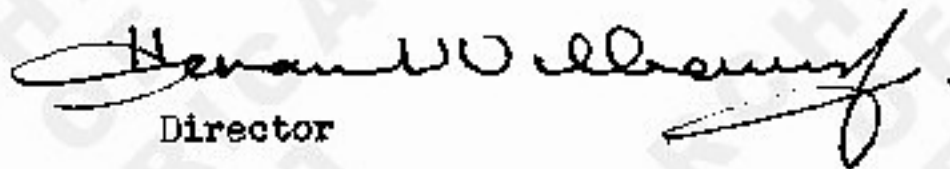
Thank you for your sweet word of praise. I am glad that you approved of our installation of your sculpture which has added greatly to the exhibition. We would be very glad to let you have the bases at less than cost. Does the sum of thirty dollars sound exorbitant?

*dispensing*

I will give your letter to Miss Swenson who will be in charge of the exhibition and you will hear from her about the shipment of the pieces to the Akron Art Institute, for I imagine that there are some points she will need further information on.

I look forward to seeing you, in connection with the Biennial, after the first of the year.

Sincerely yours,

  
Director

HWW:ejs

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VIOLA ROAD  
SUFFERN, NEW YORK

No  
Mr. and Mrs. Edward Paul Jones  
regret exceedingly that they  
are unable to accept the  
very kind invitation of  
Mrs. Halpert  
to the opening of the Paris  
Room on Friday, November  
seventeenth.

Nov. 13, 1950

Dear Edith,

We are so  
very sorry we cannot  
be in New York ~~the~~  
meet John Marin, it  
would be a thrilling  
occasion for us as  
we both had seen him.

Thank you so  
very much for asking  
us.

We will be in  
New York about December  
first and will look



Dear Edith,

We are so  
very sorry we cannot  
be in New York ~~the~~  
meet John Marin, it  
would be a thrilling  
occasion for us as  
we had advised him.

Thank you so  
very much for asking  
us.

We will be in  
New York about December  
first and will look

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forward to seeing you  
then.

Thank you, me  
in my best wishes.

Truet Sincerely  
Heaven Miller

Nov 13 [1952]



Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HB

THE MINNEAPOLIS INSTITUTE OF ARTS  
MINNEAPOLIS 4, MINNESOTA

*Russell A. Plimpton, Director*

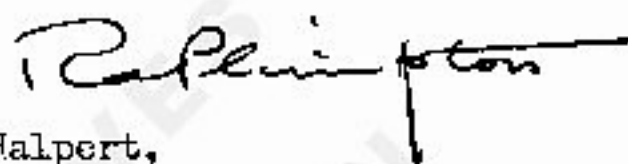
November 13, 1950

Dear Mrs. Halpert:

I am sorry that I cannot accept your kind invitation to meet Mr. Marin on Friday night, but I hope to see the room itself when I am next in New York.

With best regards and sincere thanks, I am

Cordially,



Mrs. Edith Gregor Halpert,  
The Downtown Gallery,  
32 East 51st Street,  
New York, New York.

RAP:bf





NATIONAL GALLERY OF ART  
SMITHSONIAN INSTITUTION  
WASHINGTON, D. C.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. John Walker regrets  
that he is unable to accept  
the kind invitation of  
Mrs. Halpert to meet Mr. John  
Marin on the occasion  
of the opening of the John Marin  
Room at The Downtown  
Gallery on Friday November  
Seventeenth.

November thirteenth  
[1950]



F R A N K P E R L S G A L L E R Y

13 November 1950



Mr. Charles Alan  
The Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

Dear Charles :

Some young people who once saw the " RED EARTH" by JACOB LAWRENCE were in on Saturday and asked if it is still available. If it is still there let me know and I shall try to close the deal directly in which case I will let you send the picture directly to those people as they are from Palo Alto.

Please remember to send off the pictures which we selected in October as soon as possible. If you have to have them packed, please call BERKELLY and advise them to have them sent via DENVER - CHICAGO , released at 50 cents per pound. The pictures should leave New York not later than Friday . PLEASE make sure of that.

We spent last night with the Brices. They are fine and John is growing to be a real big boy. I will send you a picture by Billy entitled " TWO ROSES" tomorrow.

Business is still slow though it has picked up a bit. Today it is raining and it's cold and nasty and I have lit the furnace.

The big event of the season will be the Lebrun show and for once LIFE is running after Ann as Rico will not have anybody else take pictures of him or the pictures. The phone doesn't stop ringing. FLAIR wired me this morning. They are doing something on WARSHAW. Warshaw gave an interview in IOWA to a local paper. The reporter asked : Could you please in a few simple words tell me for my readers about your pictures. Warshaw : My pictures are not simple and therefor there is no simple way of talking about them. End of interview.

My best to you and Mrs. Halpert ,

Frank Perls

FRP: hs

350 NORTH CAMDEN DRIVE, BEVERLY HILLS, CALIFORNIA • CRESTVIEW 5-5217

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



# WALKER ART CENTER

November 13, 1950

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

Mr. and Mrs. D. S. Defenbacher regret that they will not be  
able to accept your kind invitation to meet Mr. John Marin  
at the opening of the John Marin Room on November 17th.

Sincerely,

*Terry Markwalder*

Terry Markwalder  
Secretary to the director

1710 LYNDAL AVENUE SOUTH • MINNEAPOLIS 5 • MINNESOTA

November 3  
my dear Edith. [25]

Otto and I are  
awfully sorry not  
to be able to be with  
you Friday for the  
opening of the John  
Marian Room.

We have a dinner  
party scheduled here  
at the house that  
night so there is  
nothing we can do  
about it. Sincerely  
Claude



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Mrs. Otto Lucien Spaeth

# AKRON ART INSTITUTE

69 EAST MARKET STREET AKRON 8 OHIO

GEORGE D. CULLER, Director

November 14, 1950

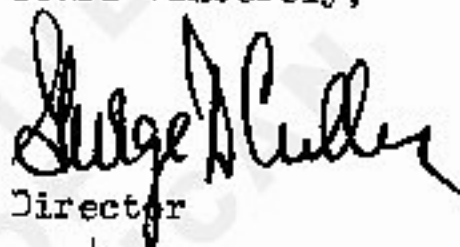
Mrs. Edith Halpert  
The Downtown Gallery  
32 East Fifty-first St.  
New York, New York

Dear Mrs. Halpert:

I regret that I cannot be in New York to congratulate you and Mr. Marin personally on the occasion when first a distinguished living American artist is represented by a room of his own in a major New York gallery.

Best wishes for the success of the venture.

Yours sincerely,

  
Director

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prior to publishing information regarding sales transactions. searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the published 60 years after the date of sale.



Nov. 14, 1950.

Mrs. James H. Beal - Schenley Apartments - Pittsburgh 13, Pennsylvania

Dear Charles:

Hello — I wish that I might  
travel. Give you please I thank Mrs.  
Hagert for her kind invitation to meet  
Mr. Merin and explain that my  
Ancient Aunt is a plaster cast is  
precisely the reason I cannot leave

Home at present. A sala  
evening to you all!

Enclosed find check for  
the Marin book. No need for  
another bill. It is a great  
thing to have - I hope to  
enjoy it more leisurely later on.  
It is a nice intimate way  
of enjoying Marin particularly.

Music, lectures, paintings etc  
fill our days, nights and I  
find little time for my research.  
Hoping to see you sometime  
this winter -  
Sincerely  
Betty Beal



Mr and Mrs Washburn  
regret that they are unable  
to accept the kind invita-  
tion of Mrs. Edith Gregor  
Haupt for Friday evening,  
November seventeenth.

Pittsburgh, Pennsylvania  
November fourteenth [1950]

W. H. HOWELL, *Owner*

W. H. HOWELL, JR. *Manager*

# Witherill Hotel

PLATTSBURG, NEW YORK  
ON LAKE CHAMPLAIN

November 14, 1950

Downtown Gallery  
43 E. 51st Street  
New York, New York

Dear Madam:

Recalling a visit to your Gallery perhaps two years ago where I saw some of your Weather Vanes, I remembered in our conversation that you had some interesting data on their origin etc.

Being a collector of Weather Vanes, I am preparing a folder with a story and some pictures of mine. May I trouble you to help me with any material which you might have on the subject for which I will be very grateful.

Yours very truly,

*W. H. Howell, Sr.*  
W. H. Howell, Sr.

WHH:obc

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

*Over Sixty Years of Hospitality under one Regime*



WORCESTER ART MUSEUM

Mr George L. Stout regrets that because of museum business abroad he will be unable to accept the very kind invitation of The Downtown Gallery to meet Mr John Marin on Friday, November seventeenth.

November fourteenth [1950]



November 14, 1950

Mr. Joseph T. Fraser, Jr.  
regrets exceedingly he is unable to accept  
the kind invitation of  
Mrs. Edith Gregor Halpert  
to meet Mr. John Marin  
at the Downtown Gallery  
Friday, November 17  
from 8 to 11 o'clock.





November 14, 1950

Mr. John F. Lewis, Jr.

regrets exceedingly he is unable to accept

the kind invitation of

Mrs. Edith Gregor Halpert

to meet Mr. John Marin

at the Downtown Gallery

Friday, November 17

from 8 to 11 o'clock.

## THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 17, NEW YORK

TELEPHONE, NEVINS 2-5000

CABLE ADDRESS, BROOKMUSE

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is correct.

Dear Mrs. Halpert,

Thank you so much for your invitation to meet John Marin this Friday. I so wish we could come, but unfortunately I now spend all my Fridays in New Haven where I am giving a course in American painting at Yale. I know what a very pleasant party we shall miss and it is my dire necessity that forces me to regret.

Yours sincerely,

John H. Fair

Nov. 15, 1950



15 November 1950

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Frank Perle  
350 North Camden Drive  
Beverly Hills  
California

Dear Frank:

Jacob Lawrence's RED EARTH has been sold. Our Lawrence show was a phenomenal success. All except one painting in the exhibition were sold - plus most of his earlier stock.

Denver-Chicago refused to take the Christmas shipment. Said their liability would not cover. So the pictures are coming via express, via Berkeley.

Our business, which was booming, has slowed down this month - but one can not complain. We have been very hectic, what with the Levi show opening last Monday and the Marin Room opening with a champagne party on Friday night. And there have been too damn many cocktail parties etc etc, most of which are MUSTS. Things have been so frantic that I am fearing strongly that I have an ulcer.

Really no news aside from work. Life just goes on and on and on. And I wish I were in California. I wrote Bill a long long letter, but suppose that he has been too occupied to answer.

My love to Ann -

and to you,

PHILADELPHIA MUSEUM OF ART

DIAMOND  
JUBILEE  
EXHIBITION



SEVENTY-FIFTH  
ANNIVERSARY  
COLLECTION

DIAMOND JUBILEE CELEBRATION  
1875-1876 1950-1951  
SEVENTY-FIFTH ANNIVERSARY

Philadelphia 30

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Halpert:

Thanks for your very kind invitation to your opening of the John Koser Room. Much as I should like to be with you on this important occasion, I am distressed to say that I must regret. The aftermath of the Diamond Jubilee opening has left me with many things to do and I fear that I must stick with the ship at this time.

It was nice to get a glimpse of you the other evening. I never saw such a crowd!

Cordially and respectfully  
Karin M. M. M.

November 15th '50



SALTONSTALL AND MORTON  
ARCHITECTS

NATHANIEL SALTONSTALL, A. I. A.  
N. C. A. A. B.  
OLIVER P. MORTON, A. I. A.

53 STAIR STREET  
BOSTON 8, MASS.  
LAFAYETTE 3-8176

November 15, 1950

Mrs. Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York City, New York.

Dear Edith:

I feel too terribly that I  
cannot be at your opening on the seventeenth,  
but I shall not be in New York.

It seems ages since I have seen  
you, not having been in the City for many  
months.

Very sincerely yours,

*Nat*

Nathaniel Saltonstall

ns/c

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# T H E D E N V E R A R T M U S E U M

SCHLEIER MEMORIAL GALLERY      FOURTEENTH AVENUE AND ACOMA STREET      DENVER 4, COLORADO      TELEPHONE: TA. 5337  
ADMINISTRATIVE OFFICES • CHILDREN'S MUSEUM OFFICE • PUBLIC RELATIONS OFFICE • MEMBERSHIP • CHANGING EXHIBITIONS

November 16, 1950

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Mrs. Halpert,

We are planning an exhibition called "Life in America" at the Museum's new Schleier Gallery between the dates of March 4 and April 30. We hope to present through the arts and crafts of our country, a comprehensive visual picture of American life from early colonial times to the present.

This exhibition is of particular importance on our Museum calendar in that it will be a special study project, co-planned by the Museum, the Denver Public Schools, the Libraries, and the regional colleges and universities. Approximately 10,000 students will be involved in an extensive gallery tour program. All of the participating students will receive exhibition handbooks to use in preliminary class-room study to prepare them for their gallery visits.

I am writing to ask for your help in making this community venture a success. We would like to borrow several examples of early American folk art objects - weather vanes, baptismal certificates and other items of that sort. We would appreciate it if you could send a list of suggestions and if possible glossy prints of items which might be available as loans at the time of the exhibition. Since our deadline for printed material is December 15, we would appreciate hearing from you at the earliest possible moment.

The objects themselves should reach us by February 10 and should be addressed to the "Life in America" exhibition, the Denver Art Museum, 1343 Acoma Street. The Museum will, of course, cover all packing and shipping costs. Our blanket insurance will cover the items from the time they leave your address until they are returned. Thank you for your assistance in this matter.

Sincerely yours,

*Otto Karl Bach*

Otto Karl Bach, Director

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763



B101CC 4A NL PD

HB NEWYORK NY NOV 16 1950

MRS E G HALPERT

32 EAST 51 ST NYK

UNABLE TO COME TO YOUR MARIN INAUGURAL CONGRATULATIONS TO YOU

AND TO MARIN

CHARLES DUNCAN 571 ART LANE RIDGEFIELD NJ

503P

OBERLIN COLLEGE  
OBERLIN, OHIO

THE DUDLEY PETER ALLEN MEMORIAL ART MUSEUM

MRS. HAZEL B. KING, CURATOR

MRS. R. M. P. KELLEN, LIBRARIAN

CHARLES P. PARKHURST, DIRECTOR

November 16, 1950

Mr. Charles Alan  
Associate Director  
The Downtown Gallery  
32 East 51 Street  
New York 22, N. Y.

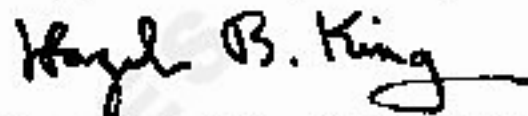
Dear Mr. Alan:

The group of pictures which you let us have for our Student Purchase Exhibition was shipped to you via parcel post on November 14. I am sorry so many have to be returned, but we will hope for better luck another time. The students are already asking when the next purchase show will be held, which is very encouraging to me. Enclosed is a money order for nine dollars for the Ralston Crawford "Grey Street."

I hope definitely to be able to get to New York next summer at which time we might look over a few things together.

Please thank Mrs. Halpert for the invitation to the John Marin exhibition. I would have liked very much to be there, but distance makes it impossible.

Very sincerely yours,



Mrs. Hazel B. King, Curator

HBK:lsr  
enc.

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[Nov. 1950]

ADDISON GALLERY OF AMERICAN ART  
PHILLIPS ACADEMY — ANDOVER, MASSACHUSETTS

No

Regards for  
the 19<sup>th</sup> but  
please give  
my best wishes  
to Mr. Marin

Barb Maynard

not to publishing information regarding sales transactions;  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

No.

150 CENTRAL PARK SOUTH  
NEW YORK 19, N. Y.

Ms Mrs L Day Borden  
regret that absence  
from the city prevents  
acceptance of the kind  
invitation of Mrs. Edith  
Gregg Halpert to  
meet Mr. John Marin,  
at the opening of the  
John Marin Room, on  
Friday, November 17th.  
[1950]



[Nov. 1950]

47 East Sixty-eighth Street

Mr. and Mrs. Gaudrea Coures  
regret that they will be unable to accept  
Mrs. Edith Oregon Halpert's  
kind invitation to meet  
Mr. Jules Marin  
on Friday, November seventeenth

November 18th

R. STURGIS INGERSOLL  
PENLLYN, PENNSYLVANIA  
AMBLER 3051

Mr. & Mrs. R. Sturgis Ingersoll  
expressing regret that owing  
to a previous engagement  
they are unable to accept  
the kind invitation of  
Mrs. Edith Gregor Halpert  
for Friday, November seventeenth [1950]  
Nineteen hundred and fifty,  
to meet Mr. John Marin

rior to publishing information regarding sales transactions,  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



EDWARD E. MAC CRONE  
DETROIT

*MacCrone*  
*ms*

*Edward MacCrone*

*thanks*

*Mrs. Edith Gregor Halpern*  
*for her kind invitation*  
*for Friday, November Seventeenth,*  
*and regrets that he cannot accept.*

[1950]

November 17, 1950

Mr. Edward P. Alexander  
Director of Interpretation  
Colonial Williamsburg  
Williamsburg, Virginia

Dear Mr. Alexander:

Thank you for sending me the program for the Antiques Forum. I know that I am to speak on Friday, February 2nd at 10 A. M. and appear at the panel discussion at 4:15 P. M. Incidentally, is it possible to change the title of my talk from "American Primitive Painting" to "American Folk Art Painting"? In an article which I wrote for Antiques Magazine some months ago I explained my preference, and furthermore, have always been associated with the Folk Art label.

I plan to arrive in Williamsburg on January 29th and shall no doubt use air transportation. If you will let me know when your car is planning to meet the guests at the Richmond airport, I can arrange to take the plane which will reach there at that time.

Miss Winchester spoke of arranging for some lantern slides for me. As soon as I get the detailed information I shall give you the data about the sizes of the slides. If there is any further information you require in advance, please let me know.

Sincerely yours

EGHla

not to publishing information regarding sales transactions.  
researchers are responsible for obtaining written permission  
from both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.



November 17, 1950

Mr. W. H. Howell, Sr.,  
Witherill Hotel  
Plattsburg, New York

Dear Mr. Howell:

All the records I have on weathervanes are in typewritten form, based on my own research and I have nothing available in that direction. However, in my foreword and descriptive material which I prepared for the catalogue in Williamsburg Virginia, you will find a chapter devoted to weathervanes, their origins etc. I would suggest that you write to Colonial Williamsburg for a copy of the catalogue.

Incidentally, are any of your weathervanes for sale, or are you making a private collection?

Sincerely yours

EGH1a

rior to publishing information regarding sales transactions, records are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



November 17, 1950

Miss Edith Halpert  
The Downtown Gallery  
32 East 51st Street  
New York, N. Y.

My dear Miss Halpert:

This note to you has been delayed because I have been expecting to hear from Mr. and Mrs. Garbisch but to date have heard nothing. I enjoyed my visit with them very much, they showed me all of their photographs and also some of their paintings and I picked about thirty which we would like for our exhibition of American Primitives. Mrs. Garbisch told me that she and the Colonel would get together to decide what they could lend us and would also send photographs.

Upon my return to Milwaukee I wrote thanking them for the time they gave me and for their cordiality and expressing the hope that we might count on the loan of a few of their paintings.

Since the time is drawing near when we must know what pictures we are to include, I wonder if it would be possible for you to ask the Garbisch's if they have any intention of helping us.

I also wrote to Holger Cahill asking him to be our main speaker, but have not heard from him. I believe you had another idea of someone who would be a good speaker for this occasion and I would appreciate it very much if you would give me his name and address.

We plan to open our show on February 23 and continue until the end of March. We will advise you in plenty of time as to the pickup date by Budworth & Son.

We are counting heavily on you for our show and would greatly appreciate a complete list of the paintings which you are willing to send us, together with photographs and as much data as you have on them because we are planning to print a small catalog of the exhibition.

Assuring you of our great appreciation for all your fine help to us, I am,

GZ-pmg

Sincerely yours,

*Helena Zaslavsky*  
(Mrs. Carlson)



PAINTINGS TO BE LENT FOR EXHIBITION OF "200 YEARS OF AMERICAN PRIMITIVE  
PAINTING":

From the Art Institute of Chicago: Two female portraits.

From the Whitney Museum: Horace Pippin, "The Buffalo Hunt"; John Kane, "Panther Hollow"; Joseph Pickett, "Coryell's Ferry, 1776".

From the Metropolitan Museum: "Baby in Red Chair", artist unknown; "Quilting Party in West Virginia", artist unknown.

From Harry Stone: "Portrait of a Woman, 1750"; "Baby in a Victorian Chair"; "Saint John"; "The Courtship" (3 people in a boat); Four landscapes with Indians, River Scenes, and Animals. These are all oil on canvas. "The Burning of Richmond", oil on paper, under glass.

From the Museum of Modern Art: Artist unknown, "Mourning Picture for Polly Botsford and her 6 children"; Joseph Davis, "The York Family", watercolor (1837); Paul Lauterbach, "Vegetables and Flowers", 1938, watercolor; Israel Litwak, "Dover, New Jersey", 1947; Morris Hirschfield, "Tiger", 1948; Lawrence Lebduka, "Monastery Farm", Rhode Island"; Fred Papsdorf, "Flowers in a Vase".

From Edward A. Bragaline, New York, Horace Pippin, "The Kingdom of God".

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[Nov. 1950]



MUSEUM OF FINE ARTS

Mr. & Mrs. G. H. Edgell  
regret that they are  
unable to accept

Mrs. Halpert's  
very kind invitation for  
Friday, November seventeenth,  
from eight to eleven o'clock.

to meet - Mr. John Marin

November tenth -

Boston -



[Nov. 1950]

No

99 LAKE SHORE ROAD  
GROSSE POINTE FARMS, MICHIGAN

John J. Newberry, Jr.

respects exceedingly  
that he will be unable to accept  
the very kind invitation to  
Mrs. Edith Grosz Hageman  
to meet  
Mr. John Marin  
on Friday, November the seventeenth  
at the Downtown Gallery

Thursday, November the six



PELLEGRINI & CUDAHY, Publishers

333 Sixth Avenue, New York 14, New York • Telephone ORegon 5-3135

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on both artist and purchaser involved. If it cannot be  
established after a reasonable search whether an artist or  
purchaser is living, it can be assumed that the information  
may be published 60 years after the date of sale.

Miss Sherla Cudahy and Mr. George Pellegrini

regret that they will be unable to attend

the opening of the John Marin Room

on Friday November seventeenth -  
[1950]



PHILADELPHIA MUSEUM OF ART  
FAIRMOUNT, PHILADELPHIA 30

Mr. and Mrs. Henry Clifford

regret

that they cannot accept the kind invitation  
of

Mrs. Edith Lerger Halpert

& meet Mr. John Marin

on November seventeenth [1950]

ONE BECKMAN PLACE  
NEW YORK 22

No

Mr. and Mrs. John D. Rockefeller 3rd  
regret exceedingly that  
absence from the city prevents  
their accepting the kind invitation of  
Mrs. Edith Gregor Halpert  
to meet  
Mr. John Marion  
on  
Friday, November seventeenth  
[1950]



NO 834 FIFTH AVENUE

Marin

Mr & Mrs Lawrence S Rockefeller  
regret they are  
unable to accept  
the kind invitation of  
Mrs Edith Ogden Helpert  
for Friday, November 17<sup>th</sup>

1950

PAUL J. SACHS  
WIDENER LIBRARY • ROOM F  
CAMBRIDGE 38 • MASSACHUSETTS

KIRKLAND 7-7600  
EXTENSION 2170

Mr. & Mrs. Paul J. Sachs  
regret that they are unable to accept  
the kind invitation of  
Mrs. Edith Grega Halpert  
for Friday, November seventeenth<sup>[1950]</sup>  
on the occasion of the opening of  
the John Marin Room.





*Received*  
63 WALL STREET  
NEW HAVEN 11, CONN.

No

Mr. and Mrs. Charles Henry Sawyer  
and Mrs. Paul Rodmington Clay  
regret that they are unable to accept  
the kind invitation of Mrs. Edith Rogers  
Hagbert to meet Mr. John Martin on  
the occasion of the opening of the John Martin  
Room at the Downtown Gallery on  
Friday Evening, November Seventeenth.  
1950

S

Mr. Mrs. James Russell Soby  
that <sup>regret</sup> absence from town  
prevents their accepting  
Mrs. Harper's  
kind invitation  
for Friday, November ~~seventeen~~ 14  
[1960]



he  
22 LEE GATE  
GROSSE POINTE FARMS 30, MICHIGAN  
Mr. Robert Tammahill regrets he is  
unable to accept the kind invitation of  
Mrs Edith Greer Halpern  
to meet Mr. John Harris  
on Sunday, November Seventeenth.  
1950

November 17, 1950

Mr. Norman A. Geske  
Assistant Director  
University of Nebraska Art Galleries  
Morrill Hall  
Lincoln 8, Nebraska

Dear Mr. Geske:

It was good to hear from you, and I am delighted with your idea regarding your next show. You are completely correct in your assumption that many of the top pictures are either sold or reserved for exhibitions. Unfortunately the museums in this country cannot seem to organize a plan whereby the dates of their annuals would be sufficiently staggered so that fewer museum shows coincide in dates. With the limited production of the best of our artists, and the increased number of exhibiting museums and University Galleries, we frequently appear non-cooperative, when we frankly state that we have no pictures for certain exhibitions. The general buying interest has tripled in the past few years -- a very pleasant situation to be sure -- but one which further complicates the exhibition program.

I shall be delighted to work with Mr. Laging when he comes to New York. I hope he gets here before I have to leave for a week in the middle west. I plan to be here until the 9th of December, and again from the 18th.

Of the earlier artists who have had such an influence on our current generation, we have on our roster: Charles Sheeler, Arthur Dove, Preston Dickinson, John Marin, Bernard Karfiol, Charles Demuth, Georgia O'Keeffe and Niles Spencer. We also have a very handsome selection of smaller examples by Joseph Stella. These paintings I obtained from his heir and nephew. In any event, we shall be glad to show our current selection.

Sincerely yours

EGH1a

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[Nov. 1950]

No

Mr. & Mrs. Charles Willing  
regret extremely that absence in Maine  
prevents their accepting the kind  
invitation of Mrs Halpert  
for Friday November seventeen  
to meet

Mr. John Maine

Jessie W. Forsythe  
Art Consultant

1101 Martin Place

Ann Arbor, Michigan

November 20, 1950

Miss Edith G. Halpert  
The Downtown Gallery  
32 East 51st Street  
New York

My dear Miss Halpert:

The Jacob Lawrence "Wedding" arrived safely this morning and I am enclosing a check as payment in full for the balance due.

Your gallery is lovely now as you have it all fixed up and I am looking forward to a return visit when the Marin room will be open.

My collection is growing and my enthusiasm seems to grow with it!

Sincerely,

Jessie W. Forsythe

Jessie W. Forsythe



SALLIE M. GILLESPIE  
RANCHOS DE TAOS  
NEW MEXICO

November 20, 1950

Miss Edith Halpert  
Downtown Gallery  
32 East 51st Street  
Fort Worth, Texas

Dear Miss Halpert:

First of all, please let me thank you for sending the Downtown Gallery news to me. I am always interested and pass on the notices to others.

In the next week or so, Mrs. Eulalia Emetaz, director of the Galeria Escondida of Taos, will be in the gallery to see you. I think you will find her interesting and I am sure that a visit with you will be very stimulating to her.

She has the only progressive gallery here, the only one which offers an opportunity to contemporary artists of this section to find a public. She is a good business woman who sells many paintings for her artists. I think you will be doing a kindness, not only to Mrs. Emetaz, but to her group of painters as well, if you give her the benefit of suggestions based on your own great experience.

I hope you will be able to take time to come to New Mexico some time. We are delighted to be living here and like nothing so much as to introduce our friends to the unique charm of this country.

My best wishes to you,

Sincerely yours,

*Sallie M. Gillespie*  
Sallie M. Gillespie

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November 20, 1960

Dear Mrs Webb:

I cannot tell you how sorry I am to hear about your daughter's illness. What with all your other problems this must have been a terrific shock. However, Mademoiselle told me the other day that she was feeling much better and I hope you can relax.

The Indian has arrived, and when you are in New York you can see whether you feel that it is essential to add it to your collection, in spite of my feelings to the contrary. My personal feelings are that unless an extraordinary Indian, either in the trade-sign category, or in the way of weathervane turns up, such an addition would be entirely unnecessary since you have -- to date -- the outstanding examples in both categories.

I was so pleased with the reaction of Monroe and Mademoiselle to some of the objects that you had selected. I found several other sculptures on my trip to White Plains. These I set aside for your consideration. There are two very fine things that I found there and perhaps Mademoiselle will tell you about the wonderful red bird I have been waiting for about fifteen years, which just came into my possession. I am fortunate in having so many friends in the field.

You might be amused by the fact that I had dinner with Mr. Jones of Cooperstown. He and I were guests of the Lipmans after the opening of their exhibition at The Old Print Shop. They all came back to my apartment and we had a very stimulating evening, to say the least. The Lipmans and their friends certainly were impressed with your collection, and spoke of their visit with the greatest enthusiasm.

Do take care of yourself.

Sincerely yours

EGHla





# Colonial Williamsburg

Restored by John D. Rockefeller, Jr.

## Williamsburg, Virginia

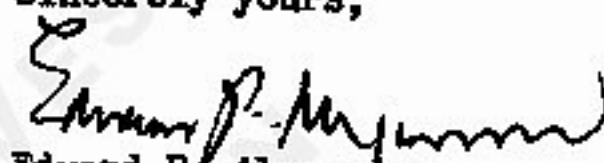
November 21, 1950

Mrs. Edith Gregor Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

I am very glad to have your letter of November 17 and to know that we are to have the honor of having you at the Forum. I am changing your title to "American Folk Art Painting" as you request and I am sending word to Alice Winchester to use the same title whenever she can. I shall be getting in touch with you nearer to the actual date of your arrival here.

Sincerely yours,

  
Edward P. Alexander  
Director of Interpretation

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# SCHOOL OF ART

RUPERT KILGORE, DIRECTOR

COLLEGE OF FINE ARTS

ILLINOIS WESLEYAN UNIVERSITY

BLOOMINGTON, ILLINOIS

November 24, 1950.

Mr. Charles Alan,  
The Downtown Gallery,  
32 East 51st Street,  
New York 22, New York.

Dear Mr. Alan:

As per your request, Zerbe's gouache Presidential Palace was shipped on Wednesday, November 22nd to Mr. Harris K. Prior at the Munson-Williams-Proctor Institute in Utica.

Measured in terms of gallery visitors, our recent Purchase Exhibition was a huge success. We had more interest shown this year by both students and townspeople. We are adding the Niles Spencer "Cement Mixer" to our permanent collection. It was the feeling of the staff here in the School of Art that as far as "realization of concept" was concerned, it was one of the best of the entire exhibition. Ben Shahn's "Four Stumbling Blocks to Truth" caused the most comment. To the laymen it was a total loss, although most of them were willing to listen to explanations. To the more sensitive of our visitors, it had an immediate and lasting appeal.

Please mail me a bill for the Spencer and we will get a check in the mail to you. Are we entitled to a museum discount?

Sincerely,

*Rupert Kilgore*  
Rupert Kilgore.

*I would say no.*

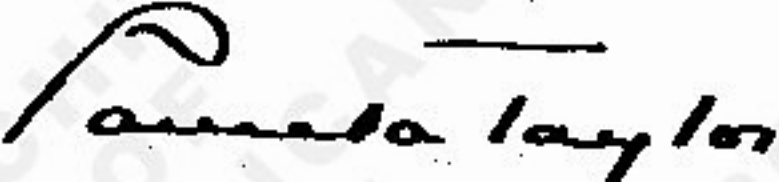
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



Dear Mrs. Harper -

Please forgive our failure  
to get to your reception on  
Friday. We had looked for-  
ward to it but Francis, who  
has had a really exhausting  
fall season, took to his  
bed in exhaustion. He is  
writing to Mr. Marin him-  
self, but I did want

To let you know how  
disappointed we were  
myself.

Most sincerely yours,  
Pamela Taylor

544 East 86<sup>th</sup> Street  
24 November 1950



November 27, 1960

Mr. Otto Karl Bach, Director  
The Denver Art Museum  
Fourteenth Avenue and Ascoma Street  
Denver 4, Colorado

Dear Mr. Bach:

Since the Corcoran exhibition we have received so many additional requests for folk art material that we are having some difficulty in filling a number of the request. However, we are eager to cooperate with you and under separate cover I am sending you a few available photographs.

You do not designate the amount of space you have in mind, or whether you would like to include large paintings and sculpture as well. I am referring in the latter category to the Cigar Store Indian, portraits, dusk scenes, etc., and in the former category, portraits, historical paintings like war scenes, romantic and religious genre, still life etc.

In replying will you be good enough to give me some idea of the number which you require, as well as an answer to the previous questions.

Sincerely yours

EGHla

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November 27, 1950

Mr. Ralph H. Norton  
Norton Gallery and School of Art  
Pioneer Park  
West Palm Beach, Florida

Dear Mr. Norton:

We have arranged with Budworth to pack and ship the Kuniyoshi to you early this week. The painting was returned to us earlier than we expected, so that we could get on with the framing very quickly. Kuniyoshi picked one of the five mouldings that you had originally selected. I hope that you will be pleased with the new appearance of the painting. I am enclosing a bill, together with the receipt which I would appreciate having you sign and return to us when the picture arrives. I am also enclosing biographical data on Kuniyoshi, together with a history of the painting itself for your permanent records.

It was good to hear from you, but regret that you did not find time to drop in to pay us a visit, accompanied by Mrs. Norton whom I always so enjoy seeing.

Just for the records I am sending you also a bill for the Charles Sheeler, which will serve as our confirmation, and naturally does not have to be paid until any time after the picture is received by you.

We are sending you photographs of both paintings in the event that you wish to publicize your acquisitions. Additional prints may be obtained at your convenience.

My best regards.

Sincerely yours

EGHla



November 27, 1950

*Don Jno.*  
*15M*

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Miss Pat Smith  
Secretary to Mr. Straus  
Straus-Frank Company  
Houston, Texas

Dear Miss Smith:

Under separate cover we sent Mr. Straus publicity releases on Sheeler and on Dove, which Mr. Romansky can use for his releases. I am also mailing you photographs of several Dove paintings, and if you think it is important to have more, we shall have some made. As I wrote previously, the magazines and art pages of the newspapers pay much more attention to publicity releases emanating from out of town sources as opposed to those coming from the New York dealers. The reason is frankly obvious. I am sure that Mr. Romansky can make the necessary contacts. If however he finds any difficulties will you ask him to communicate with me immediately so that I may follow up the issue.

I am also waiting to find out about the other Sheelers on which you had no replies as of November 16th. In one or two cases we shall have to make substitutions as they are key directions and I know of another example which may serve the purpose, but do not want to write to the owner until I have the information from you.

Because the shipments will have to be made in several crates, I have advised Berkeley to pick up the Doves which are all ready at the moment. He can make that shipment awaiting the balance of the Sheelers in New York. Incidentally, will you be good enough to write to Berkeley Express at 526 West Broadway and verify the instructions from your end, explaining also what insurance arrangements you are making before actual shipment takes place. I assume that you have blanket insurance and am giving the total on the paintings consigned by The Downtown Gallery. The others you have no doubt obtained the insurance figures directly from the lenders. With the Christmas shipping I would suggest that you follow up the lenders requesting that the individual shipments be made by the 10th of December to insure the delivery on time.

Sincerely yours

EGHla



November 27, 1950

Mr. Delbert W. Smedley, Assistant Professor  
Elementary Art Education  
University of Utah  
219 Stewart School  
Salt Lake City 1, Utah

Dear Mr. Smedley:

Because of the very heavy demands on us for paintings for exhibitions in museums, University Galleries and Schools throughout the country, we find it very difficult to tour exhibitions as we cannot have the paintings remain out of the gallery for any considerable length of time. However, we are always glad to cooperate with an institution by assembling an exhibition for its specific purpose.

Our arrangement calls for the payment of packing, shipping and insurance costs by the consignee. In addition, our policy is to request a purchase guarantee in lieu of a rental fee. While this may not represent a large sum for the institution, we feel that psychologically it is not only more advantageous to the latter, but to the artists morale as well.

If this is agreeable, we shall either suggest a one man exhibition for you of paintings by Rainey Bennett, Bernard Karfiol, Wesley Lea, Karl Zerbe or William Zorach. As an alternative you may have a group show representing about fifteen of the artists on the enclosed list. I shall give you further information when I hear from you.

Sincerely yours

ESHla

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MRS. J. WATSON WEBB  
740 PARK AVENUE  
NEW YORK 21, NEW YORK

November 27, 1950.

Dear Mrs. Halpert:

Enclosed please find check in the amount  
of \$520. in payment of following items from

Memo of March 31, 1950 "For Schoolroom"

542 H.P. Anna Raymond	225.00
W36 My Home	160.00
<del>908</del> Scene from Gorace	135.00

At your convenience will you please  
send receipted bill.

Thanking you, I am

Sincerely yours,

*Edith M. Schorrman for*  
Mrs. J. Watson Webb

Mrs. Edith Halpert  
Downtown Gallery  
32 East 51st Street  
New York 22, N.Y.

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Ward  
to see  
my



PHILIP L. GOODWIN • ARCHITECT • 32 EAST 57 STREET • NEW YORK 22 • ELDORADO 5-1990  
LOUIS C. JAEGER • ARCHITECT • ASSOCIATED

November 28, 1950

Mrs. Edith G. Halpert  
32 East 51st Street  
New York, 22

Dear Mrs. Halpert:

I am sending you herewith two negative prints of the plot plan and first floor plan of the Danbury Museum, and a photograph of the perspective as forwarded to the Committee in Danbury yesterday.

The amount they have put down as available is too small for even the smallest sort of museum, fireproof and of such material that it will not be confused with an adjoining garage. I think that about \$75,000. would build this, and, if they are willing to put in \$50,000. of their own funds and raise \$25,000. or \$30,000. in the neighborhood, it could be done. And what is so easy as to raise money for a good cause?!! Let me know what you think of the scheme. The facilities are the minimum for the existing two rooms and some addition, but, even, so, the storage and heating room are not very large. Mr. Dolan, the contractor-president, says that we cannot go underground for a cellar on account of the swamp beyond.

Sincerely yours,

*Philip Goodwin*

PLG, SE  
Enclosures

November 28, 1930

Mr. Sandberg, Director of the  
Municipal Museums of Amsterdam  
Paulus Potterstraat 13  
Amsterdam, Holland

Dear Mr. Sandberg:

Thank you for sending me the catalogues of your exhibition. As I wrote previously I am very eager to get some form of report regarding the response to the American pictures, particularly in relation to the preferences expressed among the various directions which you represented in your exhibition.

I also want to thank you for your congratulatory cablegram. It was both thoughtful and kind for you to send this.

My very best regards.

Sincerely yours

EGHla

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1204  
Hunt m

November 28, 1950

Mr. J. D. Hatch, Jr., Director  
Norfolk Museum of Arts and Sciences  
Lee Park  
Norfolk, Virginia

Dear Mr. Hatch:

Thank you for sending me a catalogue of your current exhibition.

In going through the material it occurred to me that you should be interested in adding a drawing by William M. Harnett. Perhaps you saw the one that Dr. Sachs purchased for the Fogg Museum. There were three in that set all equally superb. In addition we have some smaller examples at lower figures.

And of course, a large group of contemporary drawings.

My best regards.

Sincerely yours

EGH:la

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DEPARTMENT OF ART  
COLLEGE OF FINE AND APPLIED ARTS  
UNIVERSITY OF ILLINOIS  
URBANA

November 28, 1950

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51st Street,  
New York, New York

Dear Mrs. Halpert:

Dr. Weller tells me that the Jacob Lawrence show was completely sold out. My congratulations to you and Mr. Lawrence.

Now, I would like to know whether "Red Earth of Georgia" which we selected for our show will be available to us. I am in the process of setting up our catalogue, and will appreciate hearing from you soon.

Best regards.

Sincerely yours,

*C. V. Donovan*

C. V. Donovan  
Chairman, Committee  
on Exhibits

CVD:p

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November 28, 1950

Mr. Allen D. Albert, Director  
The Sheldon Swope Art Gallery  
Terre Haute, Indiana

Dear Mr. Albert:

A short time ago Miss O'Keeffe forwarded your letter to me requesting that I send you a reply.

Dismissing the incident of the Zorach sculpture which you no doubt recall, and which I remember with considerable resentment, your request seems somewhat out of line. For a young unknown artist or those who have very little opportunity for exhibiting their pictures the idea is an excellent one. However, for established painters, even far below the status of Miss O'Keeffe, the situation is entirely different. With the greatly increased number of museums and University galleries which have annual exhibitions, and make frequent purchases of American art, the number of paintings per artist is much smaller than the requests. It is almost impossible these days to supply the continuous demand. Of course it is also very gratifying that the interest is reaching such happy proportions in all communities throughout the country. In no instance, however small the institution, is the artist ever asked to pay any of the transportation or insurance charges nor to keep the picture out of the sales room for so long a period. Thus, it would be entirely out of the question to let you have any paintings by O'Keeffe or for that matter, any of the other artists associated with the gallery.

I trust that you have success with this plan.

Sincerely yours

BGH:la

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WORCESTER ART MUSEUM

55 SALISBURY STREET  
WORCESTER 2, MASSACHUSETTS

TELEPHONE 2-4678

November 28, 1950

Mrs. Edith Gregor Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

I am very happy to hear from Mr. Barnett and Mr. Campbell, who visited your gallery on a recent trip to New York, that we may have the privilege of including the following paintings in our exhibition, "Contemporary Art in the United States": "Epoch" by Ben Shahn, "Tree Stump" by Earl Zerbe, "Euclid Avenue" by Jack Levine, "Forbidden Fruit" by Yasuo Kuniyoshi, and "Lobster Boat" by John Marin. This exhibition will open January 24 and will continue through March 4, 1951.

This exhibition will consist primarily of paintings and sculpture, which will be supplemented with examples of pottery, textiles, and the other arts. Special emphasis will be on painting, and the exhibition is to be, in fact, a successor to former exhibitions held biennially and entitled "American Painting of Today". As on former occasions, a substantial sum has been voted for purchases from the exhibition, and an effort will be made to encourage purchases by collectors in this vicinity.

The museum will pay all expenses of transportation and will insure the objects both in transit and while in this building. Unless otherwise instructed, we will insure objects for two-thirds of the sale price. We understand that the following are the sale prices for the paintings you have consented to lend: "Epoch", \$2750.; "Tree Stump", \$1000.; "Euclid Avenue", \$2200.; "Forbidden Fruit", \$4500.; and "Lobster Boat", about \$5000. We would appreciate receiving exact information as to the price of the latter painting.

The museum will arrange to have objects in the New York area called for by W. S. Budworth & Sons sometime during the week of January 8, notifying you in advance of the

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Mrs. Edith Gregor Halpert

-2-

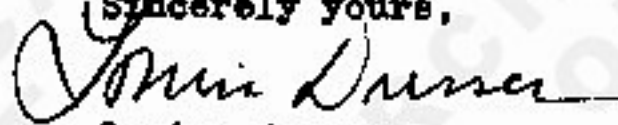
November 28, 1950

date of collection.

If photographs are available for publicity, we would appreciate receiving one of each painting.

We are very grateful to you for your generous cooperation in this undertaking. Our exhibitions of contemporary art mean a very great deal to this community, and your kindness in helping to make this one possible will be widely appreciated.

Sincerely yours,



Louisa Dresser  
Curator

LD:jw

November 29, 1960

Colonel E. W. Garbisch  
Chrysler Building  
42nd Street & Lexington Avenue  
New York, N. Y.

Dear Colonel Garbisch:

In bringing my photographic records up to date, I came across two watercolor portraits which you selected from the large group of paintings I bought as a unit, and suddenly recalled that I had never billed you for these pictures.

I feel very inhibited in mentioning the price to you and really wish that you did not like those pictures well enough for collection. In all instances where I am obliged to buy a large group of paintings in order to obtain two or three that I really consider outstanding, I find it very difficult to set a price on the latter, because it does seem out of proportion in relation to other objects. However, I have to bear in mind my total investment and the fact that the majority of the other pictures are not saleable, or rather, readily saleable, in a market such as we have created for this gallery. No matter how I calculate I cannot see my way clear to letting those two pictures go for less than \$900, which I agree seems quite high, particularly since you are fortunate enough to obtain such extraordinary bargains on your own. If you could use some of the other paintings in the original group, the average would be reduced considerably.

Would you please think about this matter. You will not hurt my feelings by returning the pictures. I just wanted to make myself clear as I know in your capacity of business man and art connoisseur you can understand my logic.

My best regards.

Sincerely yours

EGH:la

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PHONE  
NEW ROCHELLE 2-8448

Phone WHite Plains 8-2300

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Oil Heating

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33 LAWTON STREET

NEW ROCHELLE, N. Y.

November 29, 1950

Downtown Gallery  
32 E. 51st. Street  
New York 17, N.Y.

Dear Sirs:

Several statements have been sent to you in regard to charges totaling \$16.50 dating back to December and November of last year, for service work at your premises which we rendered in good faith. Up to this date you and the Arthur S. Lukach, Inc. have ignored our requests for payment and unless we receive same for this enclosed statement by December 9th. 1950, we shall be forced to turn the account over to a New York City Collection Bureau. We hope you will not make this necessary.

Very truly yours,

WILLIAMS-FLEETWOOD HEATING CORP'N.

*A.H. Seymour*

A.H. Seymour  
Office Manager

AHS/as  
Copy to  
Arthur S. Lukach, Inc.  
292 Madison Ave.  
New York 17, N.Y.

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November 29, 1960

prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mrs. Zadok:

It was nice to hear from you. I expect to talk with Colonel Garbisch during this week when I will be in a much better position to propose specific paintings for your exhibition. It would be foolish to make duplications or have similar objects. In any event, you may count on us for help.

Sincerely yours

EGHla



# T H E D E N V E R A R T M U S E U M

SCHLEIER MEMORIAL GALLERY      FOURTEENTH AVENUE AND ACOMA STREET      DENVER 4, COLORADO      TELEPHONE: TA. 5337  
ADMINISTRATIVE OFFICES • CHILDREN'S MUSEUM OFFICE • PUBLIC RELATIONS OFFICE • MEMBERSHIP • CHANGING EXHIBITIONS

30 November 1950

Edith G. Halpert, Director  
The Downtown Gallery  
32 East 51st Street  
New York 22, New York

Dear Miss Halpert:

I wish to acknowledge your letter of November 27. We appreciate your helpful cooperation in suggesting various kinds of material we might be able to borrow from you. As yet, we have not received the photographs, so I can make no comment on them.

You mention portraits, historical paintings and still lifes. Breaking that down, what we need most, at the present time, are paintings of the Colonial or Revolutionary days. We would especially like to have portraits...early explorers, if such is possible or later leaders...those who helped to found and build our country.

As to the sculpture: we are very much in need of material in this field. Since we have a Cigar Store Indian of our own, that is the one item we are not interested in. We would like very much to have such things as weather vanes, carved ships' figureheads, carousel figures, etc.

Knowing our needs, perhaps you can list specific items for us, or send photographs. After we know what you have to offer, we can let you know those specific objects which would be of most help to us.

Thank you for your interest in our coming exhibition, "Life in America". I hope to hear from you soon again.

Sincerely,

*Otto Karl Bach*  
Otto Karl Bach, Director

OKB/mjd

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820 Wellington Crescent  
Winnipeg, Manitoba  
Canada

Nov. 30, 1960

Twine Editions  
New York

Dear Sirs —

The current Atlantic  
Monthly on page 66 mentions  
that "38 of Manx's finest drawings  
and water colors have been  
reproduced by Twine Editions, N.Y."  
There is no further  
address. If this note does



reach you will you please  
send me complete information  
at the first possible moment?  
I shall be eagerly awaiting  
word from you - as to price -  
time available - whether all  
water colors are reproduced in  
color.

A portfolio of Marin's paintings  
reproduced would be the one  
perfect Christmas gift - it all  
depends on the U.S. postal service -  
I hardly dare hope!

In anticipation  
Eleanor Riley  
(New York)

ROBERT DAVID STRAUS  
VICE PRESIDENT  
STRAUS-FRANK CO.  
HOUSTON, TEXAS

November 30, 1950

Mrs. Edith Halpert  
The Downtown Gallery  
32 East 51 Street  
New York 22, New York

Dear Mrs. Halpert:

We have now received a letter from The Brooklyn Museum in which they agree to lend us "Incantation" for the exhibition. Only The Art Institute of Chicago and Mr. King Vidor have failed to reply to date.

In your letter of November 27, you mentioned \$15,000 as being the insurance valuation on the Dove pictures which Berkeley is now preparing for shipment. Our insurance company request that, if possible, we obtain an insurance value on each item.

I do not believe we have been given the insurance value on the Sheeler paintings which are coming from The Downtown Gallery. Would you be kind enough to give them to me right away.

As soon as I have received the insurance valuation from Mr. Rockefeller, which should come by return mail, I shall send to Berkeley Express the necessary information for shipment.

Yours sincerely,

*Pat Frank*

ps

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SHELDON SWOPE ART GALLERY

25 SOUTH SEVENTH STREET

TERRE HAUTE, INDIANA  
TELEPHONE CRAWFORD 2190

ALLEN D. ALBERT Sc. D.  
DIRECTOR

November 30, 1950

Dear Miss Halpert:

Thank you for the courtesy of your  
letter written as agent for Miss O'Keeffe  
and Mr. Kunyoshi

Please believe that I am deeply sorry  
to add your resentment to the irritations  
that followed consistently upon the intro-  
duction of the work into our Gallery. I  
sought for two years to ease Vita Nova  
into a setting where its merits might be  
more largely appreciated. I sought to save  
both sculptor and agent from embarrassment.

Our experience with the idea of a  
Lawn Room is a complete contrast. We shall  
have the number of paintings we sought; many  
are by artists of the highest standing; and  
while several to whom we wrote have not  
answered, Miss O'Keeffe and Mr. Kunyoshi  
have been alone in indicating a disdain for  
the idea .

I remember my visit upon your Gallery  
as a pleasurable incident and now trust  
that despite the tone of your letter it may  
be possible for us to be friends.

Yours,

Allen D. Albert

Edith Gregor Halpert, Director  
The Downtown Gallery  
32 E 51 Street  
New York 22  
N.Y.

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7 Argilla Road  
Andover, Mass.  
November 30, 1950

Mrs. E. G. Halpert  
Downtown Gallery  
32 East 51st Street  
New York, New York

Dear Mrs. Halpert:

It is with pleasure that I have to let you know that I just got news from the Netherlands that \$475.00 has been transferred through the Nederlandse Handel My. in Nymegen, to you.

Will you please let me know as soon as you receive this money, and if you do not receive it in the next fortnight, please also let me know in any case.

In the meantime, I wish to extend my deep appreciation for the courtesy you have extended me in waiting so long for something which, through a lot of red tape, has cost me so much time to accomplish. In the meantime, with kindest personal regards and hoping to see you in Andover soon,

Sincerely yours,

J. Vandenberg

JV/vn



it and bill me (you  
said \$400 <sup>00</sup>/<sub>100</sub>) - I have a perfect  
spot for it -

Yours truly,

Frances N. Vick -

(Mrs. Frederic H.)



120 Hawthorne Ave.  
Glencoe, Ill.  
Nov 30, 1950.

Dear Miss Halpert:-

I had every  
intention of coming back  
to see you last Saturday  
morning, but as you must  
remember it turned out to  
be the day of "the big storm".

If you still have  
the Jacob Lawrence "The  
Marble Players", I would like  
to buy it as I cannot  
get it out of my mind.  
Please let me know im-  
mediately if it is still  
available. If so, kindly ship